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*The Countess Du Barry*—[*Madame la Comtesse Du Barry, &c.*] By M. Capefigue. (Paris, Amyot.)

Jean of Arc and the Countess Du Barry were natives of the same province—Lorraine; and it is a singular circumstance that historians have taken possession of both these individuals, and have re-written their respective stories. M. Delepierre has, at least, endeavoured to show that the famous Pucelle—snatched from the stake—lived to be a married woman, with a sharp eye on her weekly bills and her marriageable daughters; and M. Capefigue has now attempted to prove that the famous courtesan was a lady of innumerable virtues, to whom France owes a debt of gratitude, which he hopes will now be honourably acquitted.

Setting aside the calumnies of Madame Du Barry's hostile contemporaries, and the unclean libels of writers who survived her,—such as the Author of '*La Descente de la ci-devant Comtesse Du Barry aux Enfers*,'—there are few biographies more unpleasantly clear than that of the wretched woman in whom M. Capefigue recognizes the guardian-angel of strong government in France. Its brief outline is soon told; and the telling of it is necessary, in order the better to comprehend the plan and purpose of the unexpected champion who has started up to do battle for the honour of the name of the last and lowest of the favourites of Louis the Fifteenth.

Marie Jeanne Gomar de Vaubernier was born at Vaucouleurs, in 1744. The vocation of her father was not much above that of a toll-gatherer—*commis aux barrières*: he took the small dues leviable on provisions and other matters entering the town. That the uncommonly pretty daughter of such a humble sire should seek to better the condition in which she was born by repairing to Paris, was natural enough; and that an apprenticeship of two or three years in the establishment of a fashionable man-milliner was a course likely to help her on to more evil than good, is indisputable. Her mother had been a country dressmaker in her younger days, and apparently under a feigned name. The daughter imitated this latter circumstance, adopted the *alias* of Landon, and by her brilliant beauty, her sprightliness, and her audacity of speech and bearing, speedily acquired a reputation more extensive than amiable. From the milliner's condition she developed into that of companion to a certain Madame Gourdan,—a companionship with whom was only another name for infamy. Here, as Mdlle. Lange, she enjoyed the willing homage of all the noble *roués* of the kingdom. This companionship was ultimately renounced for that of Count Jean du Barry—a man of good family and bad principles—in whose household she reigned a "little queen," presiding at his gaming-tables, and, by her presence, bringing fortune to him and ruin to all who were simple enough to fling down their gold in order to win her smile.

From the saloons of Count John, Mdle. Lange passed—by what intermediate steps is not worth inquiring—to her bad eminence at the side of Louis the Fifteenth. Previous to reaching that bad eminence, she became the wife of Count John's brother, Count William—complaintful husband, by whose complacency the scandal was avoided of exhibiting at the court what would have been considered an immoral spectacle: that of an unmarried woman holding the post of favourite to His Majesty

of France. Count William immediately disappeared; and for the next five years, Madame Du Barry was the paramount power in France. The king, who had not been without chivalrous impulses during his irregular life, forced her upon his own daughters, who were compelled to pay her a respectful homage. In return, she treated the king with coarseness of speech and winning suavity of manners. No sacrifice was thought by him too costly a price to purchase her good humour. Never had any queen of France, virtuous wife and mother, been treated with such respect, tenderness, generosity, adoration, as this handsome and contemptible woman. Intriguers used her to work revolutions, the import of which she could not comprehend; poets rhymed her praise; nobles called her "cousin"; and showers of gold fell into her lap from the king and from those who wished to purchase her interest in their behalf,—but the showers did not fall profusely enough to slake her thirst,—and the recipient of millions was soon millions in debt. Her enemies now were more numerous than her friends; and epigrams, anecdotes, hints, and assertions rained on and around her; but all fruitlessly, till the death of the old king left her without a protector, and Louis the Sixteenth sent her into temporary exile to the Abbey of Pont aux Dames.

In the galleries of Versailles, or in her exquisite pavilion at Luciennes, she had been remarkable for her gay and splendid shamelessness. Like many exceedingly wicked people, she was by no means of a deliberately cruel disposition; naturally, she had the gentleness of heart that often distinguishes the thoughtless and careless. This gentleness won her the favour of the nuns of Pont aux Dames, and they saw her released from her exile almost with regret. At Luciennes she continued to reside—not altogether alone: an old lover or two made the place lively till the revolution was an accomplished fact. In the shipwreck she gallantly did her utmost to serve and save her ancient enemy, Marie Antoinette,—a deed which, coupled with her riches, brought her before the revolutionary tribunal, to which she was betrayed by patriots who owed her a large measure of gratitude,—of which they made a sacrifice on the altar of their country. The greater portion of her life had been scandalous in the eyes of every man and woman who had common respect for decency. Her last hours were ignoble, in another sense;—after vainly endeavouring to escape death by denouncing innocent people, some of whom her cowardly treachery sent to the guillotine, she was carried thither herself, screaming piteously, mad through abject terror, promising wealth for life, appealing to the mercies for pity,—and, with her head under the knife, insanely imploring "only one moment more."

It is of such a woman that M. Capefigue has seriously made a heroine. His volume is not, in his own opinion at least, an addition to the romance of history, but solemn, undeniable history itself. Therein he demands respect for the woman, admiration for the politician, gratitude for the protectress of the arts, love for the great patriot, joyous reverence for a fourth Grace, unlimited courtesy for the lady, unbounded sympathy for the victim,—all of which characters he recognizes in the Countess Du Barry, while he touches lightly, forgivingly, upon the hideous vice which seems not vice to him, so charming was the smile, so graceful the bearing, so seductive the manner of the last of French royal concubines.

M. Capefigue makes of the father of Marie Jeanne du Vaubernier a reduced noble,—

a descendant of the ennobled family of Joan of Arc! He cannot deny that the young lady herself was at one time a milliner, but he points out that she had previously been admirably well educated in a convent. In the latter establishment she had been placed by her uncle, an ecclesiastic, named Lange, whose name Marie Jeanne adopted for a time. This fact disposes of Mr. Wright's note, indorsed by Mr. Peter Cunningham in the '*Walpole Letters*,' to the effect that this young lady was called *l'Ange*, or the Angel, on account of her extraordinary beauty!

To her own descent from the ennobled family of the Pucelle, the author adds the alleged descent of her complaisant husband from the Stuarts through the Barrymores!! And so fond is M. Capefigue of the Du Barrys generally, that he describes them as virtuous, gallant, and pious. But then he paints Louis the Fifteenth also as unselfish and religious. We are surprised that he forgot to notice further, that the anagram of *Borbonius is orbi bonus*,—a designation which he evidently would apply to a sovereign who suppressed the French Parliaments. We will add, by the way, every wish that he had not in his notes so continually referred to his other works in support of assertions made in this. Whenever a reader is in a little difficulty, M. Capefigue encounters him in a note with "See my —," or "See my —," &c., &c., &c. This is just like Lepeintre and Brunet, in '*L'Ours et le Pacha*.' Whenever Brunet was in a dilemma, Lepeintre, the bear-owner, helped him out of it with the ever-reiterated phrase, *Prenez mon ours!*

In portraying the heroism of this remarkable lady at various periods of her life, the artist grows more enthusiastic and sentimental as the lady increases in years and graces. In the convent of Picpus we have her—"lively, kind, of an easy and sprightly humour, and coquettish, as far as regarded dress, her long hair descending to her heels, her almond-shaped eyes, beneath their long, black eyelashes, and the perfect oval of her face, already admirable at the age of thirteen." Such was the promising convent-pupil. For the *grisette*, the author only says of her, that she worked "with grace and intelligence;" and with regard to all the abominable stories told of her at this period, he *pooh-poohs* them as the legends of lying writers.

The romantic author duly records the passage of the convent-bird and the *grisette* into the household of certain *fermiers-généralux*, to which she was introduced by that prudent relative, her priestly uncle. M. Capefigue says all he can for these houses, and the customs observed in them. There was gambling every night till daylight; but if the noble rakes who played there were men who forgot God, it was only for the time being, says the author;—they insulted Heaven throughout the greater part of their lives, but on their death-beds there were no more edifying penitents than these moribund *roués*! Not a few of them, in their time-being of godlessness, paid very special adorations to Father Lange's niece; but one would be led to conclude from the details before us, that the ex-*grisette* walked through the perils which threatened her virtue as calmly and as triumphantly as spotless Una with her milk-white lamb.

From the gambling-rooms of her "financial" friends, our champion takes her in decent companionship with her mother to Versailles,—some arrears of money due to her from the Maréchal de Belle Isle being there payable. In the *bureaux* of the palace, this beauty of one-and-twenty made a sensation:—"There nothing

was spoken of but her charms, her grace, her manners at once so suitable, vivacious, and becoming."... The guards knew her, and paid homage to her attractions:—"She ran, skipped, and was especially fond of finding herself in the king's path. She loved the grand equipages, the rich costumes of the nobles, and she gazed at (*contemplant*) Louis the Fifteenth, still one of the handsomest gentlemen in his kingdom, and perhaps the king had remarked this;"—perhaps he had, for very soon after Count William Du Barry married the lady, and disappeared. Three months after the marriage, the Countess Du Barry was what was called in favour at Versailles.

Do not cry shame upon this! M. Capefigue, in handsome manner, touches significantly the point of his sword, as you are about to exclaim, *fie upon it!* Noble people, Sir, those Counts Du Barry! The blood of so-and-so flowed in their illustrious veins! And the Countess!—ah!—if Joan of Arc had a heavenly mission, so had the ex-grisette. "She came to Versailles," says M. Capefigue, "in all the simplicity of her emotions, with her pretty selfwill, and her charming revolts against the Choiseuls, and in firm and unwavering spirit, she went directly to her object,"—the triumph of monarchical unity against the Parliaments!

The French Parliaments were magisterial, judicial, and originally not political, bodies. In the beginning they were royal councils, helping the king in much the same way as the clerks in our magistrates' courts help the magistrates, by preventing them from ignorantly breaking the law. The French Parliaments had grown politically powerful by exercising their right of declining to register the king's edicts, when the latter smacked of tyranny or illegality. Without such registration, the edicts had no force, and doubtless the Parliaments occasionally abused their power. But even of its constitutional exercise Louis the Fifteenth was weary. It was the only shield which could fling protection over an oppressed people, or cover individuals from the caprice or cruelty of the king. The Parliaments destroyed, the king would be absolute; and especially grieved are we to find that at this particular moment a public writer should be found in France who drags the Countess Du Barry from her pollution, raises her on a pedestal, pays to her the homage of his worship, and claims for her the respect of the world, because she patriotically suppressed the Parliaments, and enabled her royal protector to enjoy his irresponsible despotism!

The Minister Choiseul respected the authority and the susceptibility of the Parliaments; his numerous enemies concluded that the easiest way of overthrowing him would be by placing a favourite near the king, who might instigate him to effect what he was very desirous of accomplishing—the annihilation of the Parliaments as political checks on the royal inclination to go wrong. When the Du Barry commenced her half-dozen years of vulgar authority over the king, she found the Duc de Choiseul profoundly disgusted at this connexion. M. Capefigue, who is all respectful adoration for the Countess, asserts that the disgust of the Duke was founded on his disappointment at the alleged failure of his sister, the Duchess de Grammont, to obtain the post occupied by the Countess. However this may be, the fact of the opposition of de Choiseul and his friends rendered Madame Du Barry the tool of that minister's enemies. The extravagant mistress who, spite of the millions she annually and infamously earned, was soon plunged in debt, became the dupe, perhaps, of the intriguers. Dupe or tool, or both, by her influence with the king, she danced him gaily into

the commission of a *coup d'état*; she drove de Choiseul into exile; destroyed every vestige of a restraining power on the king's licence; and became supreme mistress of the absolute master of France and the French. At this fact of rendering the sovereign despotic, of sweeping away from before him every object which seemed impediments in the path of his will, but which were often the buttresses of the monarchy, or the connecting links which held king and people together,—at the accomplishment of this fact, M. Capefigue seems breathless with ecstasy. He cannot laud it sufficiently, nor praise the lady through whom it was effected, too abundantly. One circumstance alone afflicts him,—one for which our readers will hardly be prepared:—Madame Du Barry and Louis the Fifteenth *might* have done something more for France. They might and ought to have got married! A divorce could have been procured to set the Countess free; and had she only become Queen of France,—why the country might have been saved, and the revolution have been deferred to a later occasion!—Fancy "Catin, Reine des Gaulois!" M. Capefigue prepares Her Majesty for the artist:—"Her figure was naturally so perfect that she never wore stays, except on days of state; and her shoulders and neck gave her a resemblance to the Hebe of the Villa Borghese."

To see this Hebe, Walpole, in 1769, went to Versailles. "I have not yet seen Madame Du Barry," he writes to Chute, "nor can get to see her picture in the exposition at the Louvre, the crowds are so enormous that go thither for that purpose." A few days afterwards he writes to Montague:—"Thence to the chapel (Versailles) where a first row in the balconies was kept for us. Madame Du Barry arrived over against us below, without rouge, without powder, and indeed *sans avoir fait sa toilette*; an odd appearance, as she was so conspicuous near the altar, and amidst both court and people. She is pretty when you consider her; yet so little striking that I never should have asked who she was. There is nothing bold, assuming, or affected in her manner. Her husband's sister was along with her. In the Tribune above, surrounded by prelates, was the amorous and still handsome king. One could not help smiling at the mixture of piety, pomp, and carnality." The boldness which she suppressed at church she freely indulged in at court. "She has lately been so well-bred," says Walpole, "as when at whist with the king, to make faces at the minister, if he was her partner." For other details connected with this woman and the Count her husband, Walpole may be consulted with profit. The office which the Count is said, by Walpole, to have held in the Maréchal Richelieu's service, will probably be called a calumny by M. Capefigue. It is, at all events, an assertion not made by an exile or a refugee,—a class of men whom M. Capefigue, when exalting the adulteress who helped a French sovereign to become absolute, denounces and ridicules as incapable of writing history with due regard to truth. He makes this unfounded statement, too, most insultingly, and looking beyond the limits of France, he arrogantly exclaims:—"I demand a reply;—who in our days would give credence to political refugees writing the history of their country, and its contemporary biography?" This, too, from a man who offers an apology for, or rather advocates the uses of, *lettres de cachet*; who declares that sinecures may be called abuses, but that abuses are necessary for the reward of "exceptional talent," and who significantly informs political refugees and others that "the first consequence of a successful *coup d'état* is to

give additional strength, credit, and power to those who have conceived or executed it." And thereon he enters with delight upon the splendid, exemplary, and useful life passed by the Countess and the king. He paints the hussey most bewitchingly, it is true; exalting her at every touch of the pencil. The effect of the whole is, that this Hebe-grisette when she had reached, what Walpole calls, "the zenith of her profession," was really the Egeria of a French Numa, inspiring him with grace, wisdom, and understanding;—and then the author bursts into loud wailing that Numa did not espouse the nymph.—

See what might have been the results of such a marriage! supposing that God would have given to Louis XV. what He had given to Louis XIV.,—a prolonged life. There would have resulted a system of long and vigorous repression which would have rendered the French revolution more difficult. The dismissal of the parliaments had shown to what point a government with a will could remain firm and certain in its objects. After this secret marriage the king (this was the project of the designers) was to create the Countess Du Barry, Duchess de Roquelaure. Who knows! From this the consequences would have arisen of more force, more energy, more youth in the government of the monarchy!

The untimely, and M. Capefigue probably considers, the ill-advised death of the king disappointed France of being slapped on the mouth by the slipper of the Duchess de Roquelaure. She had her little day of triumphant vice, and paid dearly for a guilty grandeur when the men who were in power recollected only her splendid infamy, beheld and coveted her ill-earned wealth, and forgot that with all her vulgar and unblushing impudence, she had ever possessed a single good quality, or ever turned her disgraceful position to the profit of talent seeking a patron, or guilt pleading for forgiveness.

When the French Revolution broke out, she skilfully transferred many of her costly jewels to this country, and pretending she had been robbed of them, followed the imaginary thieves to London. The arrest of the alleged robbers at their inn in Gracechurch Street, looked like reality; but the intervention of a Secretary of State, and the silence that followed the arrest serve to show that a generous comedy was being played out. "Generous," for the object of the countess was to help those who were suffering through their predilection for monarchy. When she returned to her *pavillon* at Luciennes, she was betrayed by a menial whom she had pampered and a man of science whom she had patronized. The former called himself "the friend of Franklin." The latter, in a document now before us, in which the Countess is denounced, thus names and describes himself:—"Greive, factieux et anarchiste du premier ordre, et desorganisateur du despotisme dans les deux hémisphères, depuis 20 ans."

To the last, M. Capefigue insists on the Countess's heroism, or craftily apologizes for the lack of it, in trying situations. He sends her to the guillotine more tastefully dressed than M. de Lamartine describes her to have been; but he cannot deny that she was the only woman whom the republic slew who met her fate without dignity. But then you see, "a poor woman accustomed to softness of life, to gay and tender emotions, she had not a soul welded for martyrdom. It is only the spirits who put trust in celestial legends, and the braggarts of posterity, who can calmly contemplate the terrible moment when the blade of the guillotine shall cut through flesh and muscles. Could it not be permitted to her womanly, tender, and affectionate nature to experience a burning fever, a profound terror in presence of the scaffold?"



Certainly! yet women and girls,—fragile, tender, affectionate,—but pure and innocent, were enabled to endure the same terrible destiny with becoming dignity. They did not seek to prolong life by denouncing others; a denunciation which, after all, did not purchase for Madame Du Barry half a day of existence.

One incident of her passage to death is new to us. It brings the close of her Paris life in contrast with its opening:—

The gloomy carts proceeded towards the Rue St. Honoré, when they arrived near the Palais Royal, some of the prettiest young milliners in the establishment of Madame Bertin (where Mdlle. Langon had once herself been a milliner) came out on the balcony. At the sight of the countess they manifested such visible sentiments of compassion, that the mob of hags who surrounded the cart rushed into the house to punish the young milliners for their feeling of pity,—so natural towards a former fellow-workwoman.

With this incident we have done with this miserable woman, in whom M. Capéfigue sees a benefactress to France. Her contemporaries coolly wrote her epitaph, as one who had passed by the "plat à barbe à vilain," and the "moulin à silence,"—slang names for the guillotine. The author of the *Descente de la Du Barry aux Enfers* recounts her meeting in hell with "Antoinette Capet," and ends his account with the pious wish, "Que le diable les y conserve éternellement!" Between the extremes of M. Capéfigue's laudation and such comments as the above on Madame Du Barry, may be found proper phrases,—but they will not be such as decent women would like to have applied to them.

*A History of the City of Dublin.* By J. T. Gilbert. Vol. II. (Dublin, M'Glashan & Gill; London, J. R. Smith.)

IN bringing to a close our notice of the first volume of this work [*Athen.* No. 1419], we expressed the feeling of pleasure with which we looked forward to the continuation of the author's labours generally, but especially to the history of Dublin Castle. The second volume has, in some degree, disappointed us, for the "Castle" is therein only incidentally mentioned, and we obtain only passing notices of a building which forms the most fertile subject of romance and reality that author had ever yet to deal with. This matter apart, Mr. Gilbert's continuation of his History is worthy of the opening portion. It is, indeed, rather a compilation than a new book, throwing fresh light on subjects slipping into the darkness of oblivion; and, for general readers, it is none the worse on that account. As a "popular" history of Dublin, this is well conceived and well executed.

The contents of the volume before us are miscellaneous. Very considerable space, however, is given to the history of the Drama in the Irish capital, and to many readers this will, perhaps, prove the most interesting portion of Mr. Gilbert's work. Among the miscellaneous notices connected with Irish theatricals, we may record the fact that, in 1662 the Chapter of Christchurch expressed "its horror at "one of the stipendiaries of the church having sung among the stage-players in the playhouse, to the dishonour of God's service, and disgrace to the members and ministers of the church." Our own times are called more enlightened, but in them it is no uncommon thing for certain harmonious gentlemen to be warbling up to midnight on Saturday evenings at worse places than theatres, and to be seen duly shaved and surpliced on Sunday mornings making devotion agreeable to wealthy and miserable sinners.

The ultra-religious portion of the Dublin community hated the theatre with all their hearts, and to such persons two little incidents occurred to the playhouse in that significantly-named locality called Smock Alley, which must have been peculiarly pleasant to their humane yet indignant hearts. One was, that in 1671 the gallery of the above-mentioned house being overcrowded, fell into the pit. The consequences, of course, were lamentable, but you see, those godless players were acting Jonson's 'Bartholomew Fair,' and what could be expected when that satire on the super-righteous was raising a laugh in the throats of the Philistines? Again, in 1701, a part of the same house fell in, during a representation of Shadwell's 'Libertine,' and nothing could seem more natural than this catastrophe to the logical bosoms of the upright,—for at the Devil's jubilee Satan himself was present, and carried home with him the lost souls of his children. Even the play-going public grew a little suspicious of the stability of the building, but they were re-assured by the easy certificate of a "Surveyor General," who asserted that there was no chance of a failure in the holdfasts and supports of the edifice for several years! In half a dozen years, however, the house was down, and in seven months the new house was open to an eager public. The latter, however, were not quite so eager to enter as the managers were to receive them. "So eager were they to open that they began to play before the back part of the house was tiled in, which the town knowing, they had not half an audience the first night, but mended leisurely by degrees."

It was in the old house that Elrlington, the great support of Drury Lane when Booth was indisposed, ruled supreme in the hearts and houses of his enthusiastic Irish admirers. His old patrons never forgot him:—"I have known," says one of them, "Tom Elrlington in the part of Bajazet to be heard all over the Blind Quay, and I do not believe you could hear Barry or Mossop out of the house."

Here is an account of the *début* of another actor, who was laboriously drilled into efficiency, and, of artificial players, was, perhaps, the greatest:—

"In October, 1781, Daly opened Smock Alley Theatre, where John Philip Kemble, engaged at 5*l.* per week, first appeared in the following November as Hamlet, after which he performed Old Norval in 'Douglas'; Mr. Strickland in 'The Suspicious Husband'; and Sir G. Touchwood in 'The Belle's Stratagem'; but his negligent delivery and heaviness of deportment impeded his progress, until these defects were removed by the instruction of his friend Captain Jephson, in whose 'Count of Narbonne' his reputation was first established. In this tragedy, which had a most successful run of thirty nights, Kemble was supported by the Manager, Daly, as Theodore; while the part of Adelaide was performed by the youthful Dorothea Francis, afterwards so celebrated as Mrs. Jordan."

Dublin having scarcely patrons enough to keep one company of actors alive, was soon provided with a second theatre,—that in Crow Street:—

"Dublin was kept in a state of commotion by the partisans of the rival Theatres. As already noticed, the Countess of Brandon, with her adherents, attended constantly at Smock Alley, and would not appear at Crow Street; but Barry's tenderness in making love on the stage at length brought the majority of the ladies to his house. Of the scenes which commonly occurred during this theatrical rivalry, on nights when some leading lady had bespoken a play, and made an interest for all parts of the house, particularly by pit and gallery tickets among her trades-people, we have been left the following notice:—"The great lady of the night goes early into the box-room to receive her company."

This lady had sent out pit and gallery tickets to all her trades-people, with the threatenings of the loss of her custom if they did not dispose of them: and the concern she was under, when the time was approaching for the drawing up the curtain, at the sight of a thin pit and galleries, introduced the following entertainment:—"The lady was ready to faint; and after smelling bottles were applied, she cried out "she was ruined and undone! She never would be able to look dear Mr. B. in the face any more, after such a shocking disappointment." At many of these repeated lamentations, the Box-keeper advanced, and said:—"I beg your Ladyship will not be so disheartened; indeed, your Ladyship's pit will mend, and your Ladyship's galleries too will certainly mend, before the play begins!" At which the lady cry'd, "Out, you nasty flattering fellow! I tell you I'm undone, ruined and undone! that's all! But I'll be revenged; I am resolved I'll pay off—no—I'll turn off all my saucy tradesmen to-morrow morning."

Alluding to the early part of the last quarter of the last century, the author introduces us to a pretty group of three individuals:—

"Among the actors at Crow Street at this period, one of the most respectable and most popular was Lady Morgan's father, Robert Owenson, who had been first brought forward by Garrick, to whom he was introduced by Oliver Goldsmith. His original name was Mac Owen, which he changed, to suit the taste of the day. 'Owenson's' singing of the Irish songs, being master of the Irish language, as also a perfect musician, as to voice, had great effect with the admirers of our national melody. His proficiency in music was owing to his having been a pupil of Worgan, the composer of the beautiful and grand Easter hymn (Hallelujah). Owenson had a fine person and commanding aspect, in manner and deportment he was most gentlemanly. His Major O'Flaherty was a great favourite; but his prime character was Teague in 'The Committee; or, The Faithful Irishman,' in which, wrapped in a blanket, and flourishing his great oaken cudgel, he sung an Irish planxty, perfect in language, style and action; all which rendered his benefits very substantial."

Some of us are old enough to have seen, as many of us have heard, of Miss Walstein, that "sort of Crow Street Bonaparte," who struggled so bravely, though so briefly, at Drury Lane, against Miss O'Neil, when the latter carried the town by her superior charms and talents. Miss O'Neil was furnished by her undoubtedly great rival with the means of supplanting her. Had not Walstein been arrogant, the famous Juliet of our infantine days might never have sighed on the Covent Garden balcony. Her first step, however, was made on the stage at Crow Street, and Miss Walstein unwittingly helped her to obtain a secure footing. Mr. Gilbert tells the story in the words of the garrulous Mike Kelly, and it is worth repeating:

"Miss Walstein, who was the heroine of the Dublin stage, and a great and deserved favourite, was to open the Theatre in the character of Juliet. Mr. Jones received an intimation from Miss Walstein, that without a certain increase of salary, and other privileges, she would not come to the house. Mr. Jones had arrived at the determination to shut up his Theatre sooner than submit to what he thought an unwarrantable demand. When Mac Nally, the box-keeper, who had been the bearer of Miss Walstein's message, told Mr. Jones that it would be a pity to close the house; that there was a remedy, if Mr. Jones chose to avail himself of it. 'The girl, sir,' said he, 'who has been so often strongly recommended to you as a promising actress, is now at an hotel in Dublin with her father and brother, where they have just arrived, and is proceeding to Drogheda, to act at her father's theatre there. I have heard it said, by persons who have seen her, that she plays Juliet extremely well, and is very young and very pretty. I am sure she would be delighted to have the opportunity of appearing before a Dublin audience; and, if you please, I will make her the proposal.' The proposal was made, and accepted; and on the

following Saturday 'the girl,' who was Miss O'Neil, made her *début* on the Dublin stage as Juliet. The audience was delighted; she acted the part several nights; and Mr. Jones offered her father and brother engagements on very liberal terms, which were thankfully accepted. In Dublin, adds Kelly, 'she was not only a great favourite in tragedy, but also in many parts of genteel comedy. I have there seen her play Letitia Hardy; she danced very gracefully, and introduced my song, 'In the rough blast heaves the billows,' originally sung by Mrs. Jordan at Drury Lane, which she sang so well as to produce a general call for its repetition from the audience. She was in private life highly esteemed for her many good qualities. Her engagement in Dublin wafted Miss Walstein from Dublin, where she had been for many years the heroine of Crow Street, to Drury Lane, where she made her appearance as Calista, in 'The Fair Penitent,' on the 13th of November, 1814, but only remained one season."

After this gossiping and compiling fashion, Mr. Gilbert builds up his History, being one of those who do not believe that it is dignified to trust local history in a dry-as-dust tone. We imagine that he is right; and although we have not found all that we looked for in his volumes, we have been interested in other details, and are grateful for what has been furnished by his labour and research. He quotes largely in his stage history from the once 'Familiar Epistle to Frederick Jones,'—the authorship of which is erroneously assigned, in the British Museum Catalogue, to Mr. John Wilson Croker. Mr. Gilbert states (p. 221) that the authorship of that work was ascribed to that individual, "who, however, pledged his honour to Jones that he had not written it." The secret has been remarkably well kept.

*An Inquiry into the Constitution, Powers, and Processes of the Human Mind, with a View to the Determination of the Fundamental Principles of Religious, Moral, and Political Science.* By the Rev. W. R. Pirie, D.D. (Longman & Co.)

This is the second system of psychology emanating from Aberdeen which has lately come under our observation. The two differ much from each other; but each is the true one. The present author presents us, if we are to believe him, with what we shall feel to be true. When systems succeed each other so rapidly, we must look rather at the speculators than at the speculations: we are not good for an examination of the whole human mind once a fortnight. It is really time to make a stand against this invasion of the realms of common sense by men who claim to have remodelled everything before they have gained a reputation for understanding anything. When we see, within about two years from Hamilton's death, the almost simultaneous appearance of two such works as the one now and the one very lately before us, we are inclined to suspect that among our obligations to the learned and pugnacious philosopher of Edinburgh we are to reckon the suppression, during his life, of many attempts at the *omne scibile* on the part of his countrymen.

Both our last author and our present one think: none indeed but thinking men can take so much delight in speculation as to spin a system. But neither has arrived at the point which fits him to be heard with attention when he pronounces that all the greatest minds have been at fault in the subject on which the greater mind the more is the difficulty felt, both at first and at last. We listen with interest when an intelligent person combats this or the other opinion of philosophers in general; or even when he makes a specific attack upon the writings of this or the other individual; for out of

the thoughts of man upon man something worth considering may always arise. But we are displeased and disgusted when a new writer implies his own superiority to all men, and merely takes aim at his fellow-creatures from a height which he holds himself alone to have scaled: unless indeed he can contrive, in very short space, to impress us with the opinion that he is worthy to rank among the very highest of those whom he impugns.

Our readers will understand better what we mean when we give a glimpse of the evidence which has convinced us that Dr. Pirie has not that depth and power which would reconcile us to the discussion of the question whether he has surpassed all previous thinkers. Of Hamilton, whom he pronounces the first philosopher of the century, he allows himself to speak in the following tone:—

"But, though professedly of the Scottish school, yet Hamilton's unaccountable estimation of the value of the formal logic gave him a strong bias in favour of the Kantian metaphysics, as the undoubted offspring of that logic, although how the two systems could in any degree be reconciled with one another, does seem utterly inconceivable."

Dr. Pirie cannot account for Hamilton's estimation of logic: he despises it, and the first philosopher of the century valued it; how is this difference to be accounted for? One solution is that Dr. Pirie does not know what logic means: and his assertion that "the purpose of logic is and can only be the determination of the true and precise meaning of words" seems to make in favour of this solution. Again, the supposition that the Kantian metaphysics is the offspring even of the Kantian logic will make those who know both stare, as they would at a cart drawing a horse, and they will be utterly mystified with astonishment when they hear of the Kantian metaphysics being the offspring of "the formal logic." A writer who knows what "the formal logic" is, knows that it cannot be reconciled to, because it cannot fall out with, any system of metaphysics. Any logic which is no more than logic may co-exist with any system of metaphysics. Have not all metaphysicians adopted Aristotle's logic? Did not Kant himself pronounce the formal logic incapable of substantial improvement, when he wrote his own adaptation of it to his own metaphysics?

Dr. Pirie tells us that *every truth is necessary*; that trees are woody is necessary, for if they were not woody they would not be what we mean by trees. Quite true: for we mean by trees the trees as they are, and if the word *trees* were not of woody meaning, they would not be *trees as they are*; and whatever is, is; and so on. But will our readers believe that Dr. Pirie is here arguing against that *à priori* necessity which distinguishes mathematical propositions from physical or historical? Whatever is, is, no doubt: but of things which are, there are those which might have been otherwise, having no necessity in thought, as "trees are woody," or "Dr. Pirie professes divinity at Marischal College"; and those which are necessary laws of thought, as "two straight lines cannot inclose a space." If any one were to say that in one of the planets the trees have metallic trunks and branches, we should all perfectly understand him: and if we believed him, we should allow Dr. Pirie's sort of necessity—the necessity of whatever is, is—to the proposition that "trees are metallic" in that planet. But if any one should say that in a certain planet there are pairs of straight lines which inclose space, we should know that the proposition must be false.

Again Dr. Pirie describes Reid as what Hamilton calls a *hypothetical realist*, or as "holding our belief in an external world to

depend exclusively on a mental conviction *à priori*." We have searched Hamilton's writings once more, and we cannot find that he describes a hypothetical realist in words of this import, which more resemble his description of a *natural* realist. With the hypothetical realist, the real external world is inferred from phenomena. A writer who allows himself to talk about Kant's "utter ignorance of the subject on which he was dogmatizing" should have learnt how to understand other writers better than this.

We find Dr. Pirie wanting in positive knowledge. He talks of Watt being led to the steam-engine by observing the lid of a tea-kettle. Watt was led to the steam-engine by having to repair a model of an engine upon Newcomen's plan: he was a life-giving improver, but he was wise above tea-kettles before he began. Again, Dr. Pirie speaks of Descartes' *vortices* as a vague term; though it names the most distinct of all planetary theories, whatever its reality may be. A bucket of water, a string, and a few chips, may be made to put Descartes before the eye of a child; no one can do as much for Ptolemy or Newton. Lastly, he talks in page after page, and in the Contents, of a Mr. James Milne, who "like all other materialist philosophers, is a pure nominalist—his mental analysis consequently resolving itself into an ingenious play on words." Here is a keen account of the old technical term *nominalist*; he is a person with play-words, whence of course, by the rule of three, a *realist* is a person with play-things. But Dr. Pirie is not himself a great nominalist; for we find that this Mr. James Milne, 'who wrote an Analysis of the Phenomena of the Human Mind,' is our old friend James Mill! Surely Dr. Pirie did not confound him with James Milne of Glasgow. This mistake is too bad, for there is, we believe, a son of James Mill alive who has attained, one would think, sufficient notoriety to keep the letters of the family name together in the minds of educated men. Is there not a book on logic by this son which a psychologist ought to know? All these things, and others, indispose us to pay serious attention to Dr. Pirie's system; what we have seen of it is of a piece with them.

Dr. Pirie has done us good service by reminding us of a dictum of Jeffrey, to which he has given a sufficient answer. After saying that metaphysics appears to him to be of no use, Jeffrey remarks that it is not to be compared with physics, but rather with grammar or geography; every man can get on with language or locomotion, so far as his wants require either, without express study. On this Dr. Pirie properly asks whether grammar and geography are therefore to be set down as useless. The truth is, that Jeffrey's remark contains an important view of the subject, and we are rather surprised that his comparison has not been the text of more than one well-known sermon. With psychology, which was what Jeffrey meant by metaphysics, we join logic, so much disliked by Dr. Pirie, and we contend that the two sciences are not less needed by the man of knowledge than grammar and geography by the man who would live in the educated world with the respect of his fellows. The resemblance is as clear as any resemblance can well be. Every man learns all he needs of his own language, and no study of grammar will add to his fluency in common matters. But it will give him style, power, and accuracy, if he be capable of receiving those gifts: it will add extent to his means, and efficiency to his mode. All men can judge of this matter, and all men judge it one way: they even overstep the bounds of rational opinion, and draw conclusions from



bad idiom or wrong spelling with a confidence which facts do not justify in every case. We all remember a stern utilitarian in his judgments of knowledge, a despiser of all science except so far as it conduces to bread, beer, and bacon, who desired no higher reason than that of a ploughman, and who had his wish in several important particulars. But there was one point in which he was very conspicuous: the power of using a pure English tersely, strongly, and effectively. And there was one exception to his contempt for systematic knowledge; he wrote grammars: he never for one moment lapsed into such an absurdity as to recommend that natural methods of acquiring language should be final. He had sound judgment wherever he had light: and we think it not unlikely that if he had been as strong in reasoning as in style, we should all have known William Cobbett's treatise on logic.

*Journal of the Reign of King George the Third, from the Year 1771 to 1783, by Horace Walpole; being a Supplement to his Memoirs.*  
By Dr. Doran. 2 vols.

[Second Notice.]

WHEN we dealt with this book on New Year's Day, by way of opening the campaign of another twelvemonth with something unusually brilliant, the first volume only was before us. The second one does not fall off in point of interest. Is it not somewhat less carefully, as well as less copiously, edited than its predecessor? An allusion or two in the notes of its later portion strike us as out of taste, when the task is one of elucidation merely, and not one of presenting the opinion of the editor on men and manners. To annotate is not to hold forth; in spite of such an example of contrary procedure as we find in the marginal sermons of Coleridge.—The main interest of this second volume, as of the former one, will be found to lie in its Court-gossip. The American War, the Gordon riots, the Kingston trial, are better told in the letters,—since, declining as we do to accept Horace Walpole as an authority, his company is agreeable in proportion as it is amusing. His style is always neat and pertinent,—in some of his characters of a condensed vigour, the secret of which seems lost in these romantic modern days.

To those who may have read the former notice, we may commend the continuation of the story of the great Gloucester match, which was narrated in the *Athenæum* to a certain point. Duchess Maria's uncle became more and more embittered against George the Third and his Queen, as he followed the progress of events. The Duke of Gloucester, driven abroad by his debts, dubiously received at more than one court, sickened and well nigh died at Trent,—and not till then, Walpole says (with solemn authenticating asseveration), did his brother hold out "the olive branch," and undertake that care of the Duke's family which was equivalent to an acknowledgment of their legitimacy, and consequently of the marriage. But when the pair came back, Duchess Maria was as far from court as ever—a personage, apparently, whose position was acquiescence on the part of her relatives by marriage, not acceptance. Curious to any student of human nature will appear the perpetual *pitting* of Gloucester against Cumberland—Waldegrave against Luttrell—which this second volume discloses. That Duchess knew her place and was quiet albeit ambitious,—this wriggled, and fought, and intrigued, and so her Duke—an inferior Duke (Walpole assures us)—got on. And in context with these details of ill-assorted union and inevitable rivalry, we commend to every close and thoughtful reader Walpole's shrewd

character of that ducal nephew, whose cause, for sake of his wife, he espoused discreetly:—

"He had more good nature than good humour, and more good sense than commonly appeared; for though he never said a silly thing, he had none of the graces of conversation, nor an ingratiating manner, but he had a just sense of honour and strict veracity, and no insincerity. He despised the King, but found it difficult to withdraw his love for him. He truly esteemed the Duchess, especially since he had so strongly experienced her tenderness, assiduity, and care during his great illness at Trent. He was a very fond and indulgent father, especially to his daughter on whom he doted. What would have been his choice of friends I cannot judge. His hard fortune had left him none but fools, or such absurd men as Lord Beaulieu and Capt. Walsingham; yet he allowed them such liberties and familiarity as looked as if he could waive his dignity towards his favourites: and of the few that attached themselves to him, he justly distinguished Mr. Thomas Townshend, who was far the most sensible man connected with him. After his last return I seemed to be much more welcome to him than formerly; but I attributed it more to the constant respect I paid to him, and to his desire of political information, than to any personal regard for me. I never, or very seldom, went to him but in an evening when he was with the Duchess, nor took the least pains to be a favourite, though he spoke with great confidence to me whenever a natural occasion offered. But now the provision for his family was made, I intended to be less assiduous in my visits."

The tale as here told is worth unthreading to its last word. But a more prominent figure (in right of his after-position) appears in this second volume, in which some of the antecedents of "the First Gentleman in Europe" figure. Here are a few pages of chronicle, which, whether taken as Gospel or *Apocrypha*, are curious enough:—

"May 28, 1776.—It was suddenly declared that the King had dismissed Dr. Markham (Bishop of Chester) and Mr. Jackson from being Preceptor and Sub-Preceptor to the Prince of Wales; and that Lord Holderness and Mr. Smelt, his Royal Highness's Governor and Sub-Governor, had resigned those posts. No reason was assigned for so great a revolution. All that got out at first was, that Lord Holderness had been quarrelling with Jackson for three months, and had said he could not serve with him. So inadequate a cause could not at all account for so general a change, nor satisfy the extreme curiosity of mankind on so large an event, which, as Lord Hertford said to me that night, must have had weighty causes to surmount the King's disposition to conceal everything as much as he possibly could. The next day Lord Bruce was named Governor, and Dr. Hurd (Bishop of Lichfield and Coventry) Preceptor, both being told that they were not to choose their own substitutes; the former was at the same time created Earl of Ailesbury. Bruce Brudenel, youngest brother of Lord Brudenel Montagu Duke of Montagu, had been adopted by his uncle, Thomas Bruce Earl of Ailesbury, and inherited his estate. This new Earl was a formal, dull man, totally ignorant of and unversed in the world, and a Tory; very unexceptionable in his character, suited to the mystery affected by the King, but totally unfit to educate the Prince of Wales. Bishop Hurd had acquired a great name by several works of slender merit, was a gentle, plausible man, affecting a singular decorum that endeared him highly to devout old ladies. Lord Ashburnham had been designated for Governor, as well as the last Earl of Bristol, if Lord Holderness had died; but the second had died, and the first had not made his court by cavilling at the lesser profit of Groom of the Stole compared with that of Master of the Great Wardrobe; and when the King had once taken an objection to him, he could but perceive how close, artful, and dangerous a man Lord Ashburnham was; and when once seen in that light, his signal ingratitude to his old patron, the late Duke of Newcastle, whom he had shamefully, through his first favourite, abandoned, could but be recollected. Kings expect gratitude, what

ever they feel. Lord Ailesbury protested he had not known anything of his designation till the 27th; and it was true the resolution had not been taken on the whole measure till the 26th at night, nor was Lord North or any of the Ministers acquainted with the general resolution till the 27th, which equally surprised the Court and the town. On the 31st Lord and Lady Holderness were with Lord and Lady Hertford in the evening, and the two latter gave me this account after supper, adding, they were persuaded the affair had gone much farther than they were acquainted with, and I found they knew even more than they told. Lord Holderness, who had a violent humour in his face, which struck in and had fallen on his hearing and his breast, had been to seek relief in the south of France, whence he had returned in the last autumn, a little mended in his health, but still very deaf. On his return he found great prejudices had been instilled into the mind of his pupils the Prince of Wales and Prince Frederick, Bishop of Osnaburgh, against him; and it had grown so bad that from last November they had treated his authority with contempt, and often ridiculed him to his face. This he imputed to Jackson. I asked if Prince Frederick, who was thought a great favourite, had behaved as ill as the Prince, who it was known had a high spirit, as I had guessed two or three years before from Lord Holderness affecting to say how tractable he was. Lord Hertford said, 'Oh! Prince Frederick has gone the farthest, and has been the instrument to inflame his brother.' This was artful, as more indirect. I said I heard everybody had observed the day before that the King was much fallen away and looked very ill. Both Lord and Lady Hertford cried out, 'Nobody can tell what he has suffered for six weeks;' and Lord Hertford added, 'think what he must feel at finding already that his son is so headstrong that he has not the least authority over him!' I said I heard the Prince was extremely in awe of the Queen. He replied, 'Faith! I believe he is in awe of neither.' He told me the Bishop of Chester was sorely suspected of being at the bottom of this plot, and was a very ambitious man; and that the King had nothing left but to get rid of him and Jackson. The Bishop of Chester had ambitioned the Bishopric of Winchester on the next vacancy, and had been more than once told that he was not to expect it. Jackson had been taken from Oxford with a marvellous character for parts and learning; but I believe his monarchic principles had been a greater recommendation. Lord Holderness, though so good a courtier, had recommended Smelt, a thorough Revolution Whig; and had placed two other persons of the same principles about the Prince—one Budé, a Swiss Protestant, and Salgas, mentioned lower in the text. Jackson's pension was continued to him, and it was said the Bishop was promised a better bishopric; however he was very open in his conversation against Lord Holderness, and represented him as most trifling and unfit for his late charge. Both Markham and Jackson had been the choice of Lord Mansfield, and I did not think it very prudent to choose Dr. Hurd, another professed creature of Mansfield; but it was the maxim of the King to cajole all he parted with or disliked, and between hypocrisy and timidity he generally attempted to soothe those he discarded. I said I still did not understand why Lord Holderness had resigned when his enemies were removed! Lord Hertford said the King had used all manner of entreaties with him to remain; but Lord Holderness answered that the only service he could do His Majesty farther was to retire. This spoke the aversion of the Prince, and how far he had carried his disobedience. To mark approbation of the Earl, the King immediately made his son-in-law, the Marquis of Caermarthen, Lord of his Bedchamber, in the room of Lord Bruce. He offered a pension, too, to Smelt, who, with his usual incorruptible virtue, declined it. 'Why,' said the King, 'you have but a small fortune?' 'Enough, Sir,' said he, 'to keep me independent;' and he absolutely refused any premium—following his patron the Earl, who, it is justice to say, acted wisely and handsomely to the King in his retreat. Lord Hertford told me besides, that Salgas, son of a French re-

fuge, and one of the Prince's tutors, insisted on retiring too, from the ungovernable temper of the Prince. All his servants, even to valets-de-chambre, were changed. Yet even these wounds could not be closed before another ridiculous incident happened. Lord Bruce had barely taken possession of his post and dined once with the Prince, when he suddenly retired into the country, and, it was said, even without giving notice or taking leave. The Bishop of Lichfield was left to inform the King that the Governor did not mean to return. It was given out that his wife, who was at the Bath and mad, had written to him to say it would kill her if he accepted an employment that would deprive her of so much of his company. In fact Lord Bruce did quit as suddenly as I have said, and then the King pitched upon his eldest brother, the Duke of Montagu, one of the weakest and most ignorant men living, for Governor to the Princes. The late Duchess, his wife, had often lamented, with tears, in his presence, that he was not fit for any of the great offices of state."

Later in Walpole's Journals comes a heap of details—anecdotes true or untrue, scandalous or warrantable, which tend to show what sort of fruit could come from such a seed. Merely a few of these may be taken:—

"16th Feb., 1781.—The Queen gave a ball at her house to the Prince, to which one hundred persons of the Court, or in favour, and their children, were invited; but the Duke of Cumberland was not asked, nor Lady Bute and her daughter.—19th. Mr. Burke's bill for retrenching places on the Civil List was read the first time; the second reading deferred till that day fortnight, because the 21st was to be the Fast Day and the 22nd the benefit of Vestris, a favourite French dancer of the opera. This last was on Lord Nugent's motion, and the House, in the heat of a French war, came into it! \* A new scene now began to open, which drew most of the attention of the public, at least of the town. Since the family of the Prince of Wales had been established, and that he was now past eighteen, it was impossible to confine him entirely. \* Prince Frederick, who promised to have most parts and had an ascendant over his brother, was sent abroad on that account, and thereby had an opportunity of seeing the world, which would only make him more fit to govern his brother (contrary to the views of both King and Queen) or the nation, if his brother should fail, and which was not improbable. The Prince of Wales was deeply affected with the scrofulous humour which the Princess of Wales had brought into the blood, and which the King kept down in himself by the most rigorous and systematical abstinence. The Prince, on the contrary, locked up in the palace, \* had contracted a habit of private drinking, and this winter the humour showed itself in blotches all over his face. His governor, the Duke of Montague, was utterly incapable of giving him any kind of instruction, and his preceptor, Bishop Hurd, though a scholar, was only a servile pedant, ignorant of mankind. The Prince was good-natured, but so uninformed that he often said, 'I wish anybody would tell me what I ought to do; nobody gives me any instruction for my conduct.' He was prejudiced against all his new servants, as spies set on him by the King, and showed it by never speaking to them in public. His first favourite had been Lord Malden, son of the Earl of Essex, who had brought about his acquaintance with Mrs. Robinson; but by an intrigue, which I am going to mention, both were disgraced on pretence of Lord Malden's intriguing with her himself, which was well founded. \* I have mentioned that the Duke of Cumberland paid great court to the Prince. I have said, too, that the Duchess of Cumberland had opened drawing-rooms on Thursday evenings: the resort to them was excessive. Before the Duchess of Cumberland opened her drawing-room, she forced herself upon several great ladies, who she knew could not refuse going to return her visits. She had desired to see some new furniture at Devonshire House, had visited Lady Shelburne on the Earl's illness, and had invited herself to Lord Salisbury's at Hatfield, and at Bath had

visited the Duchess of Marlborough. She affected humility, and, to contradict and oppose the Duchess of Gloucester, would not suffer her hand to be kissed, returned visits of Duchesses and Countesses, went to general assemblies, as the Duke of Cumberland did still more, and admitted everybody; whereas the Duchess of Gloucester had imprudently objected to some persons whom she did not like being admitted. But the chief concourse was drawn thither by the arts of Lady Melbourne, who, being the mistress of Lord Egremont, had occasioned his breaking off his match with Lady Maria, the Duchess's daughter, the last year. Lady Melbourne was a very sensible woman, and having a magnificent house and making great entertainments, was one at the head of the fashion, or ton as they were called. Her friend was the reigning beauty, the Duchess of Devonshire, who had assisted in breaking off the above-named match, and had particularly thereby offended the Duchess of Gloucester. These women setting the example, almost all the nobility, but the servants of the King and Queen, flocked to Cumberland House—even the Opposition, who always were more absurd than the Court. They had none of them gone thither till now, to mark their dislike to the Luttrells, and many, from duty-court to the King, had not gone to Gloucester House neither. It was the height of absurdity to go to Cumberland House now, for though the King suffered the Duke of Cumberland to have levées, he forbade his servants going to the Duchess—so they did not pay court to the King by going; and as the Duke and the Luttrells had now desisted from Opposition, they had in reality offended the Opposition, who, however, chose that very moment to pay their court to the Cumberlands. But an event soon happened that changed that aspect, and made Cumberland House naturally the head-quarters of, at least, part of the Opposition. The Duchess of Cumberland and the Luttrells openly countenanced the amour of the Prince of Wales and Mrs. Armistead, \* joined that faction, and set themselves in open defiance of the King. The first project was to make a ball for the Prince at Cumberland House; but the King forbade his servants going thither. The Duke then made a great dinner for the Prince's servants, to which, as I have said, the King would not permit them to go. The Duke was so enraged that he wrote a most insolent letter to the King, in which he told him he would go abroad, for this country was not fit for a gentleman to live in. The Duke, however, went to the Drawing-room again and continued to go, the Duchess having certainly told him that if he absented himself he would lose his influence over the Prince of Wales. To the Queen's ball, as I have said, the Duke was not invited, yet went to Court the next day. At that ball the Prince got drunk, which threw him into a dangerous fever, but such a general eruption over his whole face and body of the humours in his blood came out that it probably saved his life. At this moment the Duke and Duchess of Gloucester came to town from Weymouth. The King as usual vented his complaints to the Duke of Gloucester. The King told the Duke that though, on the reconciliation, he had told the Duke of Cumberland that all his doors would be opened to him, 'yet,' said the King, 'he comes to the Queen's house fourteen times a week to my son, the Prince, and passes by my door, but never comes in to me; and if he meets me there, or when we are hunting, he only pulls off his hat and walks or rides away. I am ashamed,' continued he, 'to see my brother paying court to my son.' The King resented it, and though he invited the principal persons who hunted to dinner, he never invited the Duke of Cumberland. The Prince of Wales \* seemed to be very weak and feeble. He drunk hard, swore, \* such were the fruits of being locked up in the palace of piety! He had in November protested against receiving Lord Chesterfield for a Lord of his Bedchamber on his odious character in having hanged his own tutor, Dr. Dodd, for forgery, with every aggravating circumstance of insensibility, and for having chosen Lord Sandwich for his patron; yet, in the month of March following, Lord Chesterfield grew a favourite with the Prince,

who often drove him openly to Hyde Park in his chaise."

The balancer of evidence may justifiably weigh the value of the testimony of any avowed partizan who lived in the world of gossip such as Horace Walpole, in regard to transactions so intimate and secret as some of the above must have been. But without our pretending to hold the scales of *Themis*, revelations like the few cited—there are crowds more in this second volume which we do not care to cite—coming from a man in the position of the Master of Strawberry Hill—give these Memoirs a strange, *stinging* interest. They are not to be confounded with the manufactures of a Morande, who contrived in England "Le Gazetteier Cuirassé," by way of putting the screw on any French person of quality, whom he desired to torture, with a view of buying silence. They are prejudiced, incomplete, angry—not always borne out by after facts; but they have a genuine stamp on them, and Horace Walpole's seal was, in regard to its device and sharpness of impression, no common one.

*Right or Wrong.* By Geraldine E. Jewsbury. 2 vols. (Hurst & Blackett.)

IN one of the volumes of that strange magazine of human vice and weakness, the French *Causés Célèbres*, is told the story of a married monk. He lived in Paris, and had once been a soldier. His life divided itself between the duties of a citizen and the duties of an ecclesiastic; six months of the year he was a staid physician, wedded, honoured, and employed; the other six he spent in prayer, processions, and religious exercises. For twenty years this fraud went undiscovered. At length he became Prior of his convent, and his duties within the walls no longer suffered him to absent himself for such very great lengths of time. Love may have cooled as ambition warmed. The physician died, at least report so had it, in the country; the wife wore her widow's weeds; and a world of stern denial divided the two who had been man and wife. Justice, however, overtook the Prior; his marriage was proved against him, and the awful chastisement of the Church descended upon his head. Such is the theme on which Miss Jewsbury has this year chosen to lavish all the wealth of her imagination and her style. We cannot say that she has succeeded as a writer of her powers and practice ought to succeed. The theme is ungrateful and out of her line of observation. What could a good and pure-minded lady make of a rascal like Father Paul? With the daring or the eccentricity so often found in our feminine writers, Miss Jewsbury clings with a kind of love to Paul—as though she saw some good in him to redeem that which is openly mean and obtrusively vile. But the rogue is a rogue in spite of her affection. Had she herself created this character, we should have fancied her smitten for a moment with a moral squint; but she found it to her hand in the old books; and as an artist she fell into the temptation of appropriating it, along with its sad story and bad moral, for the purposes of her own art. We are sorry for it. We must be allowed to tell her that the Vicomte, whose easy, unabashed viciousness she has placed in contrast to Paul's virtue, is far less of a scoundrel than the pretentious monk. All the male figures of her story are, moreover, shadows. How few of our lady-writers have shown the power to delineate a man. We have dreams done in sepia, in water-colour, in sugar-candy; but not one creature that by its acts, conversation or set of character might not pass, under petticoats and a pretty name,



for a woman more or less good or bad. How is this? More, how far would male critics be justified in asking, whether ladies in general take us to be the boneless, fluid, imponderable things that female writers paint?

There are mistakes, too, of chronology and manners in 'Right or Wrong' which the antiquaries may wrangle over in the coming generations. And there is one blunder of so very singular a character for a woman to make that we hold ourselves excused from a more precise reference to it. No reader will miss it.

Away from the main lines of the tale is an episodic scene from old Paris, which we transfer to our columns as a good specimen of Miss Jewsbury's descriptive power:—

"In the Rue des Fèves, a narrow street not far from the Rue de l'Arc, but a degree more miserable, and inhabited by a class still lower in the abyss of poverty, there was at that time a small desolate hovel built from the rubbish of two houses which had fallen down. This hovel stood amongst the old foundations, which still yawned half choked up with fragments of bricks and stones, amongst which stagnant water stood in pools half turned to mud. This house—if house it might be called—looked as if it had been stricken with some deadly disease, it was so unclean, and ruinous, and weather-beaten. The door, however, was singularly strong, and the windows were grated, although the glass was broken in all the panes. Round this door, every Monday morning, gathered a crowd of poor people, chiefly women. They had a haggard look of care, distress, poverty, and a dull, hopeless resignation to the inevitable, which it was pitiful to see. The crowd consisted of fish-women, fruiterers, rag-pickers, hawkers, and others of the poorest class of those who sold in the smallest retail. There were no idlers or dishonest-looking vagabonds amongst them. They all looked anxiously to the door, awaiting their turn to enter. At intervals an ill-looking, powerful man, dressed like a notary's clerk, though in the shabbiest of clothes, appeared at the door, and called over a dozen names from a list in his hand; those answering to their names came forwards and were admitted, and the door was closed. \* \* \* In strange contrast to this sordid poverty was a black crucifix, the figure upon which was nearly the size of life, and painted in fresh glaring colours, with horrible reality of torment. This was the only new or bright article in the room. The old man, who sat at his desk beneath the window, had the look of a Jew; a physiognomy, in which a false good nature tried to mock the hard grey eyes and the close pursed-up mouth. He had a grey unshaven beard that appeared of many days' growth, and his face seemed to be entirely unacquainted with the virtue of soap and water. He wore a long-skirted, threadbare black coat, without a collar, buttoned up in front like a *soutane*. Of linen there was not a trace to be seen. His old tangled wig was surmounted by a battered three-cornered hat, tied on by a red cotton handkerchief. He spoke in a calm voice, through which no feeling peered, but the tone was incongruously refined and pleasant. When he had finished adding up the figures on the paper before him, he laid down his pen, and taking out an old tin snuff-box, extracted a pinch, which he held suspended in his curved claw-like fingers. The subdued talking that had been going on amongst the assembled group ceased, a dead silence ensued, and every eye was rivetted upon the old man with a patient, docile look of expectation. The old man disposed of his snuff, and returned the box to his pocket, then taking from his desk a red leather book, secured by a brass clasp, he said:—'All of you fall back, and leave a space. Come forwards as your names are called. Marie Raynel!'—'Here,' said a voice, and a sorrow-faced woman, with a red handkerchief pinned round her head, stepped forward.—'Who is your surety this week?'—'I am—Grosse Jeanne,' and a broad-set woman, with a voice like a trooper, took her place beside the other. 'Who answers for Grosse Jeanne?' asked the old man, noting the names in his book as they were answered. At length the number was

completed, each had come forward beside his or her surety, and now they stood in a line in front of the bureau. 'My friends,' said the old man, 'I am not richer than any of you whom I see before me. Look round you; there is the bed on which I lie when I come to Paris; you see all the furniture I am worth. I am a poor man like yourselves. When I am away from you I work early and late as a clerk. I earn very little, but I am frugal, and so must you all be. I have bound myself by a vow to Ste. Gènevieve to lend my money to all who ask me, without taking any pledge in return. I ask for no writing. I could reclaim nothing in a court of justice. I trust you.' Here there was a suppressed murmur of: 'Ah, the good man!' 'He is our best friend.'—'Heaven bless you, Mr. Robin.'—The old man waved his hand for silence, and proceeded: 'I lend you what you ask on no other security than your conscience and your religion. Swear then, before this crucifix, and the image of Him who hangs thereon, that you will none of you defraud me, but faithfully repay me my just due. You are each of you sureties for the other. Swear singly, and then altogether.'—One by one, each took a solemn oath, making a sign of the cross, not only to repay his or her individual debt, but to see that the neighbour for whom they were surety did the same likewise. After which there was a vehement noise of many voices swearing with terrible energy to strangle any one amongst them who should not keep faith. By this time they were excited to the condition of wild beasts at feeding-time when they see the keeper coming with food. 'Enough, my friends,' said the old man, calmly, 'I feel certain that you will keep your word as religiously as I keep my vow. He took out a large leather bag, full of money. Each of the individuals before him came forwards in turn, and received a crown of six livres; to each the old man said, as he delivered it: 'On this day next week you will be here with seven livres and eight sous. May you be prosperous.' When each had received a crown they were ushered into the street through another door, and a fresh batch were admitted, with whom precisely the same forms were gone through. As soon as all had departed the old man called his two assistants, looked over the accounts they presented to him, paid them their wages, and dismissed them. \* \* \* When in the street he first looked furtively round, and then indulged in an asthmatic fit of coughing, and leaning heavily and bending on the top of his staff, he went slowly away in the direction of the Pont de Change. Arrived there, he quickened his steps, and went on to the Rue des Prêtres, when he entered an obscure-looking house at the end nearest the Louvre. An hour afterwards a rather handsome looking middle-aged man came out, dressed in a puce-coloured coat richly embroidered; a scarlet waistcoat laced with gold. He carried a splendid gold-headed cane, and had all the air of a man of fashion—the perfumes of Arabia distilled from his delicate cambric handkerchief; the ruffles of his shirt were of the finest Flanders lace; a diamond ring shone brilliant on his finger; the buckles of his shoes and knees were of gold, and silk-stockings, with richly-worked cloths, showed his well-turned legs to advantage. He advanced daintily on the points of his toes to the end of the street, where an elegant equipage, drawn by two beautiful grey horses, was waiting. Two lacqueys, in handsome livery, stood ready to open the door. The gentleman entered the carriage, and the lacqueys sprang up behind, and it drove off at a pace dangerous to the life and limbs of all who were passing by on foot. Who could have recognised the sordid old man who lent crowns of six livres each in the Rue des Fèves, in the brilliant individual who had just departed in all this state? Yet they were identical. He had become M. Parabère, a man well known in good society. He was supposed to possess 'des terres' somewhere in Normandy, and to be a man of fortune; also he was imagined to be very benevolent, and his mysterious disappearances were attributed to a certain eccentric benevolence, which led him to do a great deal of good in secret. His bachelor-dwelling in the Rue St.-Honoré was handsomely furnished, and he gave suppers which were highly appreciated by his

acquaintance. If the reader wishes to know what he really was, we will tell him. He was one of those usurers who existed nowhere except in Paris, called '*Prêteurs à la petite semaine*.'"

Let us hasten to add that this story, if less than might have been expected from Miss Jewsbury working on a happier ground of fact, is, nevertheless, as a story, very interesting and fresh. Once taken up, it will not be laid down. We may quarrel with it, but we must read it.

#### OUR LIBRARY TABLE.

*Pleasure: a Poem, in Seven Books.* By Nicholas Michell. (Tegg & Co.)—Mr. Michell is possessed of an undoubted feeling for nature, which he expresses in graceful and frequently picturesque language. He is an agreeable rather than an exciting writer; and if his poetry does not disturb the reader, neither does it unfit him for peaceful pursuits or innocent enjoyments. On this account, the class of poetry which Mr. Michell cultivates cannot fail of a certain amount of popularity. It makes no pretence; it is not learned, nor metaphysical, nor metrically difficult. In general, the stream of verse flows on smoothly and tranquilly, rather than deeply, through a tract of landscape speckled with pleasant light. There are vivid passages of woodland and mere that recall, though not too literally, forest scenes from 'The Lady of the Lake,' or the Introduction to 'Marmion,'—enumerative descriptive details and familiar pictures which might have been written by Goldsmith,—and mountain scenery which owes its reality to the pages of Humboldt. The theme of the poem is *Pleasure*,—which the author considers in six books and tracts,—whether passing through the eye or the ear, moving the fancy or taking up its pure dwelling-place in the heart and mind:—*Pleasure*, "earthly, and of the earth," born amid woods, and flowers, and murmuring rills:—*Pleasure* wandering with the clouds along the sky, or forming a connexion with the stars. There is a good deal of vagueness necessarily inseparable from this idea of *Pleasure*, as may be seen in the heading of Book II.—'General View of *Pleasure*—The Ancient Egyptians, Greeks, and Romans—Glance at Modern Countries—Italy, Spain, France, and England.' *Pleasure* might appear from this to be derived from "a general view" of ancient history, or a "glance" at modern politics, which our readers do not need to be informed is not at all the case: the Angel of *Pleasure* being anything but "Our Own Correspondent," or an *employé* of a foreign office. When the author takes a particular view, and sketches what he has actually seen—a group of wild flowers, for instance, or an English park, he is far happier, as in the following well-conceived picture:—

In billowy waves of glossy, living green,  
Far sweeping round, an English park is seen;  
There graceful trees, tall verdant-spires, upstart,  
Or stand in groups, like friends who will not part;  
The bright-faced streamlet dances in the sun,  
The flower-kissed waters singing as they run;  
The rustic bridge time swatches with mosses brown,  
The cawing rooks from topping nests look down;  
And oft on some green knoll, against the sky,  
Still as carved there, his antler'd head raised high,  
Pauses the stag, nor hears, amidst the calm,  
The hunter's horn, but only drinks heaven's balm.

—Personification Mr. Michell does not employ either skillfully or sparingly: the sound of "Creation's lyre," or "the links of Being's chain," or the vision of "Hope at Prayer," or "Rapture drying his sister Sorrow's tear," afford us no pleasure, though less offensive than Mr. Michell's misuse of persons. "Cromwell, our first of men," sings Milton:—"Cromwell, hypocrite, murderer, &c., our worst of men," unpleasantly supposes Mr. Michell. Somehow or other, from matter of taste or love of history, perhaps, we prefer Milton and think him the better judge.

*Life and Books; or, Records of Thought and Reading.* By J. F. Boyes. (Bell & Daldy.)—A book of this kind is one of the most perilous experiments in literature. It should be original, impressive, epigrammatic, or it should not be published at all. Mr. Boyes, however, has made no mistake in venturing a volume of philosophical saws and scholarly sayings. He has long kept in solution



the results of choice though multifarious readings; and they now re-appear, fresh in form, tone, and flavour, polished, keen, and sparkling. Enjoying them, however, is like enjoying a wise and cheerful conversation with a good talker: you listen, you discuss, and are pleased, if not convinced. We are by no means disposed to accept the generality of Mr. Boyce's interpretations; but it is obvious that he has wandered in the literary Hesperides, tasted the golden fruits, and bathed in the ambrosial waters. As the critical illustrator of *Æschylus* and *Sophocles*, he took rank among elegant and suggestive commentators; his new work marks him as a thoughtful and penetrating writer of extensive knowledge, large memory, and a faculty for condensing into that which Gibbon styles "copious brevity" the best substance of his studies and acquisitions. 'Life and Books' is a volume to be taken up as the companion of half-an-hour or half-a-day.

*The Speeches and Public Letters of the Hon. Joseph Howe.* Edited by William Arnaud, M.P. 2 vols. (Low & Son.)—Two massive volumes are here dedicated to the eloquence of Mr. Howe, a late parliamentarian of Nova Scotia. The labour of preserving these letters and speeches has evidently been one of love. Mr. Arnaud, himself a legislator and a journalist, was for twenty years intimately the friend of the gentleman whose career he exalts. Mr. Howe, he says, exercised a large influence over the affairs of the province centralized at Halifax; but he adds—"I do not publish these volumes that I may challenge for my friend comparison with those who have, in the higher walks of political literature, won deserved distinction. But I regard them as gatherings from the stores produced by one robust, self-cultivated Colonial intellect. Better speeches and better letters we may read every day; and yet, to draw the comparison fairly, we should remember that it is rare to find good speakers who are also good writers, or good writers who can speak at all."—This paragraph fairly describes Mr. Arnaud's political and literary memorial of his friend, whose reputation was almost exclusively provincial, but whose abilities appear to have been large and varied.

*Harry Roughton; or, Reminiscences of a Revenue Officer.* By L. J. Hexham. (Simpkin & Co.)—The author of this narrative has been his own artist, as sundry vile shadows and scratches called "Illustrations" attest. His story is on a par with his "pictures," its only merit being that it recalls some wild and stirring incidents of coast-guard life, the description of which may entertain young readers.

*An English and Arabic Dictionary.* By Joseph Catafago. (Quaritch.)—It has been long a reproach to Anglo-Arabic scholars, that they have not produced a popular English and Arabic dictionary. For travellers from this country to Syria and Egypt, for residents at Aden and in Turkish Arabia, such a book was a desideratum, and is now supplied. The compiler has restricted himself to words "in actual use," and has had regard to his own countrymen, that is, the natives of Syria, in his publication. We do not intend to be hyper-critical on a work which is professedly popular, and therefore shall not complain that the distinction of the letters in the English representation of the Arabic words is not accurately preserved. Thus, a plain *z* stands for three different Arabic letters, *s* also represents three, and *d* two. An indication of the parts of speech and roots could perhaps hardly be looked for. It would have been well, however, when giving such plural words as *akbâr*, &c., to have shown the singulars in juxtaposition. On the whole, the book is a most acceptable contribution to Oriental literature; and the English and Arabic part especially will be an invaluable aid to travellers in the East, and to all Englishmen who have occasion to study Arabic.

*Colloquial Dialogues, in Hindustani, &c.* By Ghulam Munshi, an inhabitant of Bombay. (Thacker & Co.)—We can fairly recommend this very useful little book, although we are rather shocked by the announcement in the beginning, that there are no less than twelve letters out of the thirty-five which "cannot be pronounced properly by Englishmen." Were this really the case, we

should certainly advise that the twelve contumacious sounds should be excluded from the general amnesty recently promulgated for all Indian offenders. We are inclined, however, to think that the difficulty of pronunciation will succumb to practice and attention. In the English reading of Hindustani words, we observe a free sprinkling of mistakes, such as *bahot* for *bahut*, "much," and *woh* for *with*, "he." The use of the past conjunctive participle too seems somewhat neglected, contrary to the idiom of the language, as in the sentence—"Dauro aur woh tîtar le so." (Run and bring the partridge), which would be better—"Daukrar tîtar le so." The above sentence shows the curious manner in which the Munshi represents in English Hindustani words. We recommend him to reconsider this system, and the other points we have mentioned, in his next edition.

*Memorials of Christian Martyrs in the Indian Rebellion.* By the Rev. J. Owen. (Simpkin & Marshall.)—These Memorials are made curiously dry and unreadable. There is a display of ingenuity in stripping the facts of all the details that could give them individuality or significance. The art of narration does not belong to the Rev. Mr. Owen, but by way of compensation he has the gift of preaching at long and at large in a flat, featureless, didactic style. He says in the Preface that he has been led to write these Memorials in consequence of the commendations the press has bestowed on his 'Life of General Havelock.' We should be sorry if any commendation were to bring down on us another book similar to these Memorials. The tone of the book is singularly unpleasant,—the virtues and excellence of the martyrs are turned into the text for a lecture to the world, as well as an example. No glow of sympathy is kindled by this record of their heroism,—never was a "vital spark of heavenly flame" so effectually quenched! We have all felt our hearts burn and our eyes fill with tears over similar records in the columns of a newspaper, written by the lay hands of "Our Own Correspondent"; but Mr. Owen does not rouse the "milder grief of pity." We laid his book down and wondered how it could have been made so dull. The secret of it is, that Mr. Owen insists on prescribing to the reader what he is to feel and to think on every occasion, and this is an infringement on the liberty of private judgment which the reader resents, for nothing is more annoying than to have our sympathies awkwardly handled.

Our metropolitan river is not yet deserted by pamphleteers, whose diagrams are cleansing it in all directions. The latest contributions being—*Will the Thames be Purified under the New Act?* by Sir William Worsley, Bart., M.A. (Stanford), and *The Epitome of a Scheme for the Scientific Drainage of the Metropolis*, &c., by Mr. John Hitchman (Leamington, Glover).—*How to Fortify London and Nullify Chelmsbury*, by R. J. Morrison, R.N. (Freeman), contains a proposal to encircle London with a fortified railway and locomotive batteries.—Less magnificent, but more persuasive, is a *Description of the Patent Elongating Tunnel Telegraph-Cable, for Deep or Shallow Water*, by Capt. Drayson, R.A., and Capt. Binney, R.E. (Longman & Co.).—*A Word in Season; or, How to Grow Wheat with Profit*, by the Author of 'Lois Weedon Husbandry' (Ridgway), has reached a sixteenth edition.—A statement entitled *The Tax upon Paper: the Case stated for its Immediate Repeal*, issued by the Newspaper and Periodical Press Association (same publisher), need only be mentioned as containing all the necessary facts and arguments.—We add the titles of a few miscellanies calling for no special classification.—*The Primeval World: a Treatise on the Relations of Geology to Theology*, by the Rev. Paton Gloag (Hamilton, Adams & Co.).—*A Letter to the Church Laity of the Rural Deanery of Deddington*, by the Rev. Edward Payne, M.A. (J. H. & J. Parker).—*Cuddesdon College, by One Who Knows It* (same publisher).—*Truth Vindicated; or, Some Account of the New Church of England Chapel in Edinburgh* (Simpkin, Marshall & Co.).—*Report of the Council of the Art-Union of London, for the Year 1858; with List of Members*.—*Life Assurance; Its Aspects and Claims*, by George Sexton, M.A.

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## HENRY HALLAM.

WHEN a brother of the pen passes from among us in the harvest of years and fame,—his public tasks accomplished—his personal success secured—the ends of his life legitimately won,—we can scarcely describe his departure in the funeral language of lamentation. A good man has gone to his rest: and for this we should not be cast down. In the circle from which he drops, a void will, of course, be felt; a chair is empty; a voice silent; a customary smile wanting; personal grief will follow where there may have been personal affection;—but in the great world in which we are called upon to live and work, the event which takes from our side an aged friend may be very touching and solemn, but it ought not to be considered deplorable. Henry Hallam has gone from us like the autumnal foliage. Harvest came, and the ripe fruit dropped into the lap, as in the fullness and the calm of nature.

The historian had outlived most of his family, and most of his contemporaries. Wife, daughter, sons, had all gone before him to their rest in Clevedon churchyard.—

There twice a day the Severn fills,  
 The salt sea water passes by,  
 And hushes half the babbling Wye,  
 And makes a silence in the hills.

—He married a daughter of Sir Abraham Elton, a Somersetshire baronet, living at Clevedon, near Weston-super-Mare. He had two sons and two daughters. The first of these sons, Arthur Henry Hallam, the college friend of Mr. Tennyson, was a man of promise most extraordinary. While yet a child, he seemed to have all the knowledge of the Egyptians. But with his singular aptitude for learning, he possessed the grace and witchery of a

woman. He died early—and was laid in the mould at Clevedon. Never, perhaps, had man such literary celebration. Lycidas had no Clarendon. Adonais is not mourned by a Gibbon. The tender and the severe muse alike shed tears for Arthur Hallam. His father wrote of him a private Memoir, and the Laureate sang of him the immortal elegies in Memoriam. The Memoir, printed privately in 1834, afterwards reprinted in 1853, but never published, is one of the most beautiful and tender offerings ever made to an unfulfilled promise. The second son showed the family genius, and he also passed away young. How the father mourned over these losses it will be impossible for those who only knew Hallam as the critic and historian, ever to conceive. In his writing there is no affection. He is never warm—never weak. A tale of heroism finds him cold; a scene of guilt leaves him calm: the judge is judge always, untroubled by human passion, sternly mild, and severely just. But the heart which never quickened his pen beat truly in his life. A better friend never loved. A kinder father never lived.

The historian's life was uneventful. Descended from a good and ancient family, one of whom, we believe, was Bishop of Salisbury, and represented the English clergy at the Council of Constance—the historian was born at Windsor in 1777, and when he died was in his eighty-third year. His father was a clergyman, and enjoyed the dignity of Dean of Bristol. At an early age Hallam went to Eton, where he was soon first among the youthful scholars. Of course his genius first took wing in song, and some of his earliest productions may still be read in the 'Muse Etonensis.' From Eton he went to Christchurch, Oxford, where he again distinguished himself by his wondrous acquaintance with ancient tongues and ancient authors. Classic Hallam, much renowned for Greek, became afterwards renowned for English; but his hours passed wholly among his books, and his adventures were confined pretty nearly to a brief residence in Germany and Switzerland,—a trip to Ireland, where he broke his leg, falling from a cliff at Killarney, and laming himself for life,—and to short visits to a few country houses. From Eton to Oxford, from Oxford to London, from London to Clevedon,—these were his chief wanderings. The best of his biography is written in title-pages. He very early became a Fellow of the Society of Antiquaries, and at his death was the oldest Fellow on the list. He was also a member of the Royal Society, elected at the time when that Society considered its honours rather in the light of visible evidences of general celebrity than as special rewards for scientific service. To science Hallam made no pretension. His great strength, and he knew it, lay in literature,—and the department which he chose to cultivate he made his own. In that he had no predecessor, no rival, and no successor. M. Guizot, had he not given thirty of his years to the ungrateful service of the State, might have written such a book as his 'View of the State of Europe during the Middle Ages.' But no man now alive, of whose strength of learning and impartiality the public are in a position to judge, could have written the 'Constitutional History,'—much less the 'Introduction to the Literature of Europe.' Perhaps the only men in modern days who could have compassed such tasks as these were Gibbon and Niebuhr. On coming from Oxford Hallam attached himself to the great Whig party, at that time wisely and magnificently liberal to young men of parts; and, after a season or two at Holland House, was appointed a Commissioner of something or other—we think a Commissioner of Audit. Hallam had private means; and the income of his place made him thoroughly independent of booksellers and of fortune. Henceforth his whole life belonged to the public. At this time he contributed articles to the *Edinburgh Review*,—which we trust Mr. Murray will now reprint. But his life was given to his great and serious works. When his 'Constitutional History of England' first appeared, it was assailed in the *Quarterly Review* with a peculiar malice. The writer was Southey. It is supposed that Southey had heard that Hallam was a great pet in Holland House,—where, as Sydney

Smith said, he was generally to be seen "with his mouth full of cabbage and contradiction,"—and the author of 'Wat Tyler' fell fiercely upon this destructive author. Hallam was sorely grieved by his attack; and, indeed, the article was of the most savage *Quarterly* type, even for those bad days. Afterwards, the *Quarterly* made full amends to Hallam; and twenty years before his death, the whole literary world had separated him from mere parties, and classed him where he ought to have been placed at first—among the few who, in the world of political passions and events, have preserved the untroubled serenity of judges.

Conscientious to the point of pain, Hallam's appearance of vast reading is not deceptive. In his pages we have no vain parade of authorities. We believe he never once cites a book without actual inspection of its contents; and where a fact of interest which he has learned from others orally comes directly in his way to state, he always writes it down with a qualification. "I have been told there is an edition in the Ducal Library at Venice,"—"I have heard it said there are so many words in the Bible,"—are the forms in which he announces facts, the truth of which is not in doubt. Most men would have stated the thing without remark, and so gained credit for ample knowledge and curious industry. Not so Henry Hallam. No literary trick seemed to him more contemptible than citing books at second hand. Another admirable feature in the great historian was his readiness to amend errors, to repair omissions, and add new ideas and impressions from the labours of other men. In the various editions his works were all annotated and improved with a most curious and conscientious skill. The last editions are the best. To his great work on the Middle Ages he published, in his seventieth year, a thick volume of 'Notes,' in which he confessed to many mistakes of fact, and did ample justice to the eminent men who had followed so closely in the wake of his inquiries as to detect his wanderings to the right or the left. In the Collected Edition of his writings, published by Mr. Murray three or four years ago in ten volumes, these 'Notes' are incorporated with the 'View of the State of Europe,' to which they added so many pleasant illustrations. The book is precious in every way; and not least among its uses to the future generations of Englishmen will be the light of a great and good example which it sets. In Hallam we possessed a scholar who loved truth better than fame.

Portraits of Henry Hallam have not been much seen in shop-windows, and his personal appearance is probably unknown to most readers. Even the photographers seem to have missed him. We do not recollect his name in any of the hundred galleries of eminent men in course of publication. Mr. Phillips painted him for John Murray, and this portrait was excellently engraved by Cousins. It is the only engraving we know. Mr. E. M. Ward, the Royal Academician, also painted him in oil five or six years ago, and this portrait, a real biographical study, showing the historian among his books, in his habit as he lived, will now become most precious.

#### LORD NORTHWICK.

Lord Northwick, for more than twenty years the father of the Dilettante Society, and perhaps the last link between the Art-critics of the present generation and the Art-votaries of the last century, passed from this world on Thursday, the 20th inst., at the ripe age of eighty-nine. His pleasant talk abounded in personal anecdotes of those who have long held prominent places in the history of the politics, literature, and artistic tastes of our country. His intimate friends were Nelson, Sir William Hamilton, Payne Knight, D'Agincourt, Canova, Camuccini, and Sir Robert Ainslie. At the age of eighteen, he used proudly to relate, he knew Gibbon, joined in the games of blindman's-buff which the historian delighted to set a-foot, looked with veneration at the harbour where the history had been completed, and partook of the *goutier* which always concluded the entertainment. Lord Northwick did not enjoy the advantage of a

University education. His classic taste and love of learning were only fostered in early life by being sent to a school at Hackney. Being deprived of parental affection, he went, at the age of fifteen, to Neuchâtel. In 1790, he visited Italy, and remained on the shores of the Mediterranean till 1800, when his father's death summoned him to the title and a vast property. Lord Northwick travelled in Sicily with Lord Cole and Lord Shannon, and was the first in Europe to receive the news—and that from Nelson himself—of the victory of the Nile. The Temeraire, it seems, had stranded in the Bay of Palermo, and Lord Northwick, at that time resident there, received the hero.

Lord Northwick, moreover, sat at Nelson's table in the Admiral's ship when a gun announced the execution of Caraccioli, and Lady Hamilton started up, exclaiming, "Thank God,—that seals the doom of a traitor!" From Sir William, Lord Northwick imbibed his taste for Greek Art. His first love for coins dated from a purchase made by Sir Robert Ainslie of a bag of brass coins in the Temple at Girgenti. After dinner, Lord Northwick bought them in a frolic for *8*l.** In a more guarded moment, he and Payne Knight purchased the magnificent collection of Sicilian coins belonging to the Prince Torremuzza. They were equally divided, and the half belonging to Payne Knight passed, together with his other treasury of ancient Art, to the British Museum. Numismatists and connoisseurs will now look with anxiety for the destination of the remaining portion. Certain it is, that their late owner cherished them with intense gratification, and made an elaborate catalogue both of these and his other gems of ancient Art with his own hand. He joined with Payne Knight in the purchase of Sir Robert Ainslie's coins for *8,000*l.**, and again they divided them. Northwick Castle—where Mrs. Billington used to sing duets with Lady Hamilton, and where the latter went through her attitudes only a few months before her death—contains a large and fine collection of pictures, many of them excellent portraits of great men; but the collection at Cheltenham far exceeds in number, and almost equals in quality, that of any other private collection in England. Lord Northwick was not merely an active but a stupendous picture-buyer. His kindly nature, however, allowed him to be occasionally imposed upon, and, more strange than all, he not unfrequently parted with some of his most admired possessions for the pleasure of gaining new faces. Thus, the 'St. Catherine,' by Raphael, now in our National Gallery, was purchased by Lord Northwick from the Aldobrandini collection of the Borghese Palace at Rome, and afterwards transferred by him to Mr. Beckford. In the same way he surrendered to Mr. Hamlet the fine Carracci 'Domine, quo vadis!' now in the National Gallery. During his residence in Connaught Terrace, London, he sold many of his best works by public auction. Many of the choicest Orleans, Solly, and Lucca pictures became his by purchase. The famous Titian of 'Tarquin and Lucrece,' formerly one of the gems of Charles the First's ill-fated collection, is still one of the chief ornaments of the Thirlestaine House Gallery. A grand Moretto and numerous importations direct from Italy in the same locality attest his munificence. Strange enough, up to the present time it does not seem that any documentary or historic information has been brought to bear upon them. Of their future destination at present no announcement has been made, but any dispersion of the better works into various collections would be deeply to be regretted. A transfer, however, for national purposes might be viewed in a different light. As the spacious rooms and magnificent saloon at Cheltenham now stand, we may fairly say of the departed nobleman, "Simumentum queris, circumspecte." Pity, indeed, if not so kept together. During the last few years bodily infirmities withdrew Lord Northwick from society, and he resided principally at Northwick; but he retained his mental vigour to the end, and is said to have indulged his passion for Art by acquisition and exchanges to the very last. His acts of kindness were unostentatious, and his liberality, however extended, be-



stowed, as such benefits should be, upon those not likely to reveal them.

#### DRAMATIC COLLEGE.

Theatre Royal, Adelphi, Jan. 26.

As Chairman of the Provisional Committee of the Royal Dramatic College, my attention has been drawn to the article in the *Athenæum* of Saturday the 15th inst. on the affairs of that institution. Let me at the outset disclaim, on the part of the Committee, the imputation of any unworthy motives to Mr. Dodd. At no time have they cast any aspersion on that gentleman. If sharp things have been said by the press, the press must answer for itself. The Committee have never "doubted his magnificence, denied his charity or broadly asserted his ostentation." A distrust of Mr. Dodd's sincerity had no part in the decision to which they came. "Bad jokes and discourteous epithets," believe me, are not likely to be current among such a body of gentlemen. The writer seems to be under an impression that the Committee consists only of actors. He says, "even though the profession may reject his (Mr. Dodd's) land, he will be in spite of them and of himself their true founder." As the working members of the Committee, with only three or four exceptions, are gentlemen who have no connexion whatever with the stage, it was consequently not by "the profession," but by the representatives of the general body of the subscribers that Mr. Dodd's offer was rejected. The writer adopts Mr. Dodd's phrase in calling the Committee "self elected." All committees in institutions of this kind must in the first instance be self elected. But the present Committee's election was confirmed by the public meeting of the 20th of July last, and every person who has since subscribed, has ratified that election, because in so subscribing, he was aware, through our advertisements and prospectuses, that his subscription was to be at the disposal of that Committee until the constitution should be finally settled.

I will now come to the correspondence published by Mr. Dodd, on which the conclusions of the *Athenæum* article profess to be based. Your great experience must, I doubt not, have told you that in any affair which is transacted by conference as much as by letter, it is impossible to draw a just conclusion from the correspondence alone. The present case is no exception to the rule. If the correspondence published by Mr. Dodd was not adverted to by myself or other members of the Committee at the meeting at the Adelphi, this was not because we were not prepared to have met Mr. Dodd upon every point which his solicitor, Mr. Jewitt, has raised upon that correspondence. Had Mr. Dodd or his friend and solicitor, Mr. Macphail, attended that meeting, to which they were especially invited, or had any subscriber been found ready to lay lance in rest in Mr. Dodd's vindication, we should have cheerfully joined issue with any such champion. None however appeared, and it was scarcely therefore to be expected that any of the Committee should set to work first to make Mr. Dodd's case for him, and then to demolish it. However fairly this might have been done, who would have been satisfied? It is not pleasant to be told, as we should have been, "We made the giant first and we then slew him."

Unfortunately, neither Mr. Dodd appeared, nor his representative, Mr. Macphail. Indeed, it is no small misfortune in this affair that, although the Committee till very lately only knew Mr. Dodd through Mr. Macphail, yet when Mr. Macphail's presence was most to be desired, that gentleman suddenly vanished from the scene. Of Mr. Dodd personally, the Committee know nothing. No one of their number ever spoke to him. All we know of him is what Mr. Macphail thought proper to mention.

Of the letters between Mr. Dodd and Mr. Macphail, now published by Mr. Dodd, we heard, with one exception, for the first time through Mr. Dodd's pamphlet. The Committee have nothing to do with them. Of Mr. Dodd's letter of the 20th of July, on which great stress is laid, the Committee had indeed heard before, but how? Mr. Macphail states, that on the 21st of July last, the day of the

public meeting, this letter was read by him to Mr. Kean, "in the green-room of the Princess's, about half an hour before the public meeting took place." He adds, "I twice, subsequently, read and explained the letter to the provisional Committee." Now what are the facts? Down to this time, at all events, it is not even alleged that Mr. Dodd's offer was coupled with any conditions. "A free gift" of his land was uniformly the expression used. On this footing the Committee had been formed, and had secured extensive promises of support, and I had myself made application for Her Majesty's patronage. On this footing the report to the meeting was drawn up, approved by Mr. Macphail, printed several days before the meeting, and copies given to him for his client's use. Mr. Macphail had previously, it is true, suggested that Mr. Dodd should have the right to nominate one pensioner. As he admits in his letter to Mr. Dodd of the 19th of July, that suggestion was given up. On the 20th of July, however, Mr. Macphail again urged this matter with the utmost pertinacity upon the Committee, and they passed a resolution conceding it. They had no power, I believe, to make such resolution effectual; but had all gone smoothly afterwards, there can be no doubt the subscribers would have ratified the arrangement. This, however, was not, in mind, one of the conditions upon which the Committee felt themselves bound to separate from Mr. Dodd. Indeed, as the correspondence shows, he waived it himself, leaving the matter to the influence which he would undoubtedly have at all times possessed, had his munificent promises been ultimately carried out. But as it was, this was the only condition of which the Committee, down to the 21st of July had heard. On that day I find, and within a few minutes of Mr. Kean taking the chair at the public meeting, Mr. Macphail either read or mentioned to him the contents of a letter from Mr. Dodd, which I have no reason to doubt was his letter to Mr. Macphail of the 20th of July, printed in the Correspondence. I think I may say, without offence, that the moment was not happily chosen. The most practised orator at such a time is generally somewhat nervous, and common politeness dictates that he shall not be intruded upon as he is getting his ideas together for an impending speech. But why was this letter not thought of before? Why was it left till five minutes before Mr. Kean had to take the chair, to bring before him a condition which was totally at variance with the report approved by Mr. Macphail for Mr. Dodd many days before, and which entirely changed the whole character of the offer? Mr. Kean, besides, was not the Committee; and I believe, beyond the distraction caused by having such a matter so unseasonably thrust upon him, he has no very distinct idea of anything that occurred. For myself I can say in the most unqualified manner, and I was then as now the chairman of the Executive Committee, I never heard of that letter (and I believe this is equally true of nearly every other member of the Committee) until nearly two months after the meeting, when it was produced by Mr. Macphail at a meeting of the Executive Committee. I need not say with what surprise it was then received. For two months, with Mr. Dodd's and Mr. Macphail's active concurrence, had we been asking the public for support, upon the faith of the statement in the report that the gift was to be unconditional; and now, for the first time, Mr. Macphail brought forward this letter, as his justification, for pressing the condition "that buildings of the value of 2,000*l.* should be erected thereon within two years," from the 20th of July 1853. This was the only occasion on which the Committee heard of the letter. No copy of it was ever given to them. It was withdrawn by Mr. Macphail, who, no doubt, after what he was then told, that it ought never to have been produced,—and the condition in question was no more heard of. It was not from any reason in the law of mortmain, believe me, that it was so withdrawn; but because of the very decided refusal of the Committee to entertain such a qualification, brought forward under such circumstances. This, let me further say, was not one of the conditions pressed by Mr. Macphail, which led to the rupture of negotiations with Mr. Dodd. As, therefore, this, and the right to nominate a pensioner, were the

only conditions even suggested on Mr. Dodd's behalf before the 21st of July, I think the Committee are justified in saying that Mr. Dodd's offer was substantially "an unconditional offer," more especially when the Report, read to the meeting with the approval, and in the presence of himself and his solicitor, stated this to be the fact.

Thus far, therefore, it is clear that Mr. Dodd made no other conditions. The correspondence shows that we heard of none until Mr. Macphail produced the first draft of the conveyance to the Committee, on the 16th of October. Unfortunately, we are unable to produce this draft,—Mr. Macphail gave the Committee no chance of obtaining a copy of this or any of his other drafts. He refused to lend it to the only legal gentleman on the Executive Committee, with the courteous intimation "that he knew better than ourselves what we wanted (see his letter to me of the 22nd October),—so that we have been unable to place before the subscribers in extenso the very extraordinary stipulations which it contained. Suffice it to say, this draft would have had the effect of depriving the subscribers of their right to determine what the constitution of the College should be, and how its purposes should be carried out. Had Mr. Dodd ever stipulated for the right to dictate to the subscribers on this matter? Assuredly not. On the contrary, by the resolutions of the public meeting, to which he was a party, these matters were left entirely in their hands. How, then, could the Committee, without manifest breach of their duty to the subscribers, assent to Mr. Dodd's conditions? What would have been said had they allowed the trustees to have accepted a conveyance so qualified?

Finding the Committee were not to be coerced into his views, Mr. Macphail then asserted their legal status, questioning the power of the trustees to accept a conveyance. Mr. Macphail's law upon this point the Committee were well advised at the time, and they have since been confirmed by the opinion of an eminent counsel, was altogether unsound. It was certainly curious he should only make this discovery when he found that the Committee would not yield to his dictation. He had obviously no faith in his own law, for on more than one occasion he dropped this technical difficulty, and we thought all would yet go well. We were disappointed. I have no wish to say hard things, but there is a point beyond which forbearance becomes pusillanimity. The letters published afford, I think, some indications of the peculiar urbanity of Mr. Macphail's address,—they furnish none, however, of the personal experience of that urbanity which the Committee had to encounter. To find a plain promise frittered away into something very different, to be put off from time to time with one difficulty after another, was in itself sufficiently vexatious to a body of gentlemen, whose time was valuable, and who were accustomed to think that people mean what they say. But when, in addition to this, they were dealt with in a dogmatic and dictatorial spirit, the trial of their patience became somewhat severe. On the part of Mr. Dodd's representative, it seemed to be forgotten, that he was only one of many donors, and that he had no right to usurp a larger control in the establishment of the College than any other individual. Any suggestions of Mr. Dodd's properly urged would have received every possible respect. There was every wish to give him a full share of influence. But to be denied the right to think or act independently, or to be anything but the puppet of another's will, is not the usual mode of persuasion among gentlemen. I will only say the Committee were indulged with more than enough of this style of argument.

On the part of Mr. Dodd's representative, and it was only after long forbearance, that they resolved to call upon him to fulfil his promise, with an intimation that if he did not do so, within a specified time, they must think of proceeding to establish the College without his aid. Mr. Macphail, who was present when this resolution was come to, did not venture to say that his client had any ground of complaint in the refusal of the Committee to assent to the conditions mentioned in his letter of the 20th of July. These had long passed out of all consideration.



I make no comment on the reply returned by Mr. Dodd to the Committee's resolution, beyond drawing your attention to the fact that he deliberately charged them with purposes of "jobbery and corruption"! The writer in the *Athenæum* professes to be astounded, that after this the Committee resolved that "all communication with Mr. Dodd should cease." I venture to think, the astonishment would have been more natural had they come to any other decision.

The Provisional Committee not only includes gentlemen who have subscribed largely, but they are the representatives of the whole body of the subscribers; apart from all personal feelings, therefore, they could not surrender their independence to gratify Mr. Dodd,—nor abandon their right to determine how the College was hereafter to be regulated and governed. This was what Mr. Dodd asked them to do. He insisted they should yield to him. They refused, and appealed to their constituents, with what result the meeting at the Adelphi has proved.

It is somewhat remarkable that just when Mr. Macphail found he could not domineer over the Committee, Mr. Dodd should have called in another solicitor, and should attempt to repudiate Mr. Macphail as his representative. Some light is curiously enough thrown upon this concerted arrangement by Mr. Dodd's pamphlet. On the 1st of December Mr. Macphail wrote to the Executive Committee, informing them that Mr. Dodd had consulted another conveyancer, and giving the substance of that gentleman's opinion. It appears, however, from the published correspondence, that this opinion was not sent to Mr. Macphail by Mr. Dodd until the 2nd of December, the day after Mr. Macphail had written to the Committee, with its contents. Mr. Jewitt, the solicitor who now represents Mr. Dodd, in a letter published by him in the *Era*, of Saturday, the 8th instant, now before me, says, "On receiving the opinion I forwarded it to my client for his information, on which he sent a copy to the College Solicitor, together with the following letter,"—that letter being Mr. Dodd's letter to Mr. Macphail, of the 2nd of December. Credit is thus taken to Mr. Dodd for having acted by the advice of a solicitor separate from Mr. Macphail, and as if that gentleman were the College solicitor only. But if this were so, how came Mr. Macphail to be in possession of the opinion on the 1st of December? Mr. Dodd's advisers obviously saw to what a conclusion the comparison of the dates inevitably led. How have they extricated themselves from the difficulty? By deliberately falsifying a date,—and appending the date of the "2nd of December" to Mr. Macphail's letter, of the 1st, so that it might seem to have been written after he had received Mr. Dodd's letter of the same date. I leave the fact to speak for itself.

I will not wrong the generosity of those who have made other offers of land so far as to vindicate them from the indirect and unworthy motives ascribed to them by the writer of the *Athenæum*, who professes to be acquainted with what passed at the Adelphi meeting, and yet writes as if the Committee had only an offer from the London Necropolis Company of a corner of their cemetery. It was declared by myself at that meeting, that the land was four miles and a half distant from the cemetery, and that two miles of freehold land not belonging to the company intervened between the land offered and the cemetery. It is easy to make forlorn jokes about "lively prospects" and so forth, in allusion to this offer,—so easy that one is surprised at a respectable journalist falling into the trap. But the offer is not, therefore, the less generous, nor was the fear of such "odd quirks and remnants of wit" likely to deter the Committee from giving it honourable mention. The author of the article in question possibly had some reason for ignoring the other, and first, offer by the Rev. N. Moore of land at Gerrard's Cross; but if he had, surely it was due, if not to the Committee, at least to his readers, to have stated it.

I trust there is now an end to this unhappy controversy. If I have failed to advert to any point raised in the not too friendly observations of the article in question, I can only say I have done it inadvertently.—*Respecte finem.* Time enough has

been lost already, but through no fault of the Committee. It will soon, I believe, be demonstrated to the subscribers and to the public, how sincerely they have had at heart the objects of the institution, and that Mr. Dodd was not singular in the anxiety he professed, that no loophole shall be left for any abuse of the charitable intentions of its supporters.

I perceive you state, that "afterwards Mr. Dodd proposes to refer the matter in dispute to Mr. Charles Dickens, and abide his verdict. To this proposal we find no answer." In Mr. Dodd's pamphlet you will find a letter from me, dated Paris, Nov. 29, 1858, in which I write:—"I am quite prepared to agree with whatever Mr. Charles Dickens may approve of." Mr. Charles Dickens's verdict was, "Have nothing more to do with Mr. Dodd."

B. WEBSTER.

\* \* We receive the above explanations at the moment of going to press. In justice to the Committee of the Dramatic College, we print them at once. Next week, after giving to them the careful consideration they unquestionably deserve, we shall compare opinions with our readers.

#### OUR WEEKLY GOSSIP.

THE Burns Festival has passed away with less noise, perhaps, of great guns and drums than was expected, but not with less popular heartiness and success. Edinburgh engaged in two public celebrations: one at the Music Hall, where Lord Ardmillan made a good speech; the other, by an odd train of ideas in connexion with Burns, was held in the Corn Exchange, by the water-drinkers. Glasgow listened to the eulogistic patronage of Sir A. Alison, who was good enough to say he admired the poet, although he was a Radical. Dumfries, Dublin, Bristol, Manchester, Liverpool, and many other towns joined in the celebration. In London, besides more private festivities, the Crystal Palace gave its concert and its Prize Poem, and dinners were eaten in the evening at the London Tavern and the Guildhall Tavern. The speeches generally have brimmed with good feeling; and we observe many references in them to the figure of a repentant Scotland shedding tears over the poet's grave.—Altogether, the affair has been very creditable to Scottish enthusiasm.

The gold of the Crystal Palace Company has drawn into being an enormous body of verse. Even from the stores forwarded to ourselves for publication, we could furnish forth at least a hundred dinner-parties to come. The judges must have had a wearisome task. Fancy reading eight or ten thousand lines, all of them worse, as we are bound by their own verdict to believe, than those actually crowned! Worse than prize poetry in general, the lines of Miss Isa Craig are not; neither are they better. They are weak in the joints, and often singularly oblivious of the common grammatical rights of tense and person. They abound in "lamps" and "stars," with their poetical compounds, "sphere-lights" and "star-souls": also in such dulcet harmonies of sound and sense as "joy-wines" and "poet-souled." A man who followed his plough and gauged his beer,—who sang in village inns, and kissed the ale-wife on the sly,—who reeled home late of nights, and lived a lowly Scottish life, a little more jovial and humoursome than his fellow-peasants, but as far from mock heroics as any rustic in Ayrshire,—obeys the destiny of every man who sits as subject to a prize poet, reappearing as "a God-made king"; fretting through the lines "wrapped in purple state," and falling, when he falls, with "his regal vestments soiled." Burns himself tells us how nature came to him, and he went to nature; the sweat on his brow, the bird in the hedge, the daisy in the furrow. No one will forget how he turned the plough to spare the flower. But these true touches from the hand of genius are far beneath the Crystal Palace laureate. "Kingly he came" to nature! Like which king, Miss Craig! In the first verse we are told the Scottish peasant has brought more fame to Scotland than all her kings. Yet the whole glory of the poet turns afterwards on his being kingly. Then Nature throws open to him, not her wee bit of blue sky, her

long reach of green earth, her fresh morning air, but "her chambers of the East," which "she draped with crimson and with gold." The stanzas are rich in conventional poetic morality, as well as in the conventional garb. They refer in sentimental whine to "the maidens whom he loved," as though a song-writer need hold no allegiance of the heart to wife and home. In one verse they audaciously claim for the sins which Burns himself had too much sense and manliness to excuse, a direct divine sanction. Nor is the execution better than the material of the prize poem. Here and there a line rings like true metal; more frequently the cadence falls with a familiar music, now of Milton's, now of Wordsworth's, now of Tennyson's lyre. Altogether the poem wants grasp of will, ease of numbers, freshness of phrase. As we said at first, it is respectable prize versification, good enough to pass with the occasion, but without the nerve, depth or beauty that would have insured it, at any other time, a column in the literary page of a provincial journal.

We understand that the Promoters of the contemplated Muswell Hill Palace of the People have offered five acres of land to the Committee of the Dramatic College.

In a letter addressed by Dr. Livingstone to the Earl of Malmesbury, dated Kongone Harbour, Oct. 5, 1858, he says:—"Be so good as to state, for the information of General Sabine and the Royal Society, that careful magnetical observations were made on Expedition Island by Mr. Charles Livingstone, and I have left him at Tette in order to report the same. For the sake of greater accuracy, it was arranged that the observations should be repeated by three observers, but Bedingfield failed to observe, and Baines had a slight sun-stroke, which rendered him unable to perform the duty. Copies of the results obtained by Mr. Livingstone will be transmitted to England by next opportunity."

A friend in Dublin, to whose zeal we are indebted for the first movement in favour of a grave and memorial to the late J. M. Kemble, writes to say that the impression conveyed by the note from Dr. W. R. Wilde is not in harmony with facts. Dr. Wilde speaks as if Kemble were buried. This is not so. The cemetery people have complained of the false position in which they are placed in having an unburied body so long on their hands. The first thing wanted is a grave—and that grave, we think, should be found in England. So thinks our Irish friend. Oxford is perhaps the fittest resting-place for the great scholar.

Lord Dufferin, in his fast-sailing yacht, joined the expedition of Prince Napoleon, in 1856, and accompanied the Reine Hortense till high up into the Arctic Ocean. Afterwards, separating from his French companions, the noble lord went to Spitzbergen, landing in the English bay, where he deposited his card in a tin box under a little stone hill, erected in a pyramidal form; the card invited its finder to a good dinner. This invitation remained for two years unnoticed; till recently the Swedish Magister Torell who, in company of Nordenskjöld and Herr Ovensnerstedt, a student from Finland, undertook a scientific expedition from Hammerfest to Spitzbergen, discovered the tin box, and now intends, we learn from the Scandinavian papers, to travel to Ireland next spring expressly to present Lord Dufferin with his card, and to accept his invitation. Collections which these enterprising Swedish-Finnish travellers have made at Spitzbergen have safely arrived from Hammerfest at Lund.

The German papers report the death, on the 20th of January, of Frau Bettina von Arnim, the celebrated authoress.

The more Baron Humboldt advances in years, the more every line he writes, every word he utters, and every—even the most trifling—event concerning him, is recorded by the German press. The following anecdote is just given by a Berlin paper:—The celebrated *savant* possessed a black parrot, presented to him years ago by the grandfather of the Princess of Prussia, Karl-August of Saxe-Weimar. Baron Humboldt was very fond of the bird; and returning home the other day from a dinner-party, he was disagreeably surprised by finding the parrot sitting droopingly on his

perch. "Well, Jacob," he said, approaching the cage, "which of us two is likely to die first." "Pray, your Excellency," remarked his old valet, "do not speak to the bird of such serious matters."—Humboldt turns away silently, taking up a book. Half-an-hour afterwards, the bird suddenly turns round, looks at its master, and—drops down dead. At this moment, poor black Poll is being stuffed at the University Museum for his afflicted survivor.

"I have little to tell you of antiquities this winter," writes a friend in the south of Italy—"for ruins we have everywhere, and social ruins in abundance, in the midst of this modern world of ours; so that the old world is comparatively forgotten. Even the Count of Syracuse does not excavate this winter. From Magna Græcia I hear that the grand ruins of Metaponto are gradually falling away. They suffered much from the effects of the great earthquake last year; but recently a column has fallen, and others are in a state shortly to do so. This splendid relic of antiquity, which was so beautifully illustrated by the Duc de Lhuyss, was in the Middle Ages known as the Tavola dei Palladini. It is almost the only ruin of its kind now remaining in Magna Græcia, and in character resembles that of the Temples at Paestum. The Neapolitan Government does nothing for its preservation,—it is more occupied in creating than in staying ruin,—but a few Neapolitans have subscribed a small sum towards preserving the Temple of Metaponto in its actual state. Another bit of intelligence, which may possibly interest the antiquary, is, that a vase, lately discovered at Canosa, has been brought up to Naples, and will be presented to the King on his arrival in Naples. It is of terra-cotta, and is perfectly unique of its kind. The design represents Hercules in pursuit of the Stag with the Golden Horn. He has just got up with it. The figures, which are in *baso-relievo*, are painted. The arms are of a bronze colour, the drapery is red, and there is a great profusion of gold ornament."

The University of Cambridge has been thrown into a ferment by a couple of indiscreet pro-rectors. They found a young man in a disreputable house, and instead of using their own authority, or applying to the offender's college, they brought the case into the Vice-Chancellor's Court, apparently under a misconception of the intention of the new laws by which the University is to be governed. The Vice-Chancellor dismissed the young man with a reprimand; on which the pro-rectors resigned. A controversy has arisen in the newspapers, and one of the pro-rectors has defended himself in a letter, in which he lays down that the University must "foster a higher moral tone than hitherto." Now the Vice-Chancellor, an older and a wiser man than the pro-rector, knows that a moral tone cannot be fostered by severe repressive punishments, in cases in which public decency is not outraged. There is reason to think that the moral tone is higher among undergraduates than it was fifty years ago, or even thirty: and all who have to deal with young men soon learn that, while a moral demeanour, and the observation of all the decencies, may be "enforced" by punishments, a moral tone can only be "fostered" by moral nutriment. In the very word "foster" the unlucky pro-rector has knocked up his own case in six letters. He thinks that the "new statutes" give a "power of maintaining strict morality": he is woefully deceived. The old statutes were as stringent as statutes could be; but they could not maintain strict morality. This must be done, when it is done, by principle and by opinion. If a fierce crusade be undertaken against youthful offences, the end of it will be that "the large and influential body of pure-minded and upright young men," whom the pro-rector tells us are on the side of good, will soon begin to sympathize with evil, and many of them will end by practising it. The University will, we doubt not, show the world that it knows that a moral tone cannot be fostered by injudicious severity against those who do not possess it. The Puritans fostered moral tone with the strong hand: and the licence of the Restoration was the consequence. A former pro-rector writes to the *Times* as follows:—"My general object was to clear the streets of all incor-

tives to vice, and to keep at the same time such a watchfulness over houses of evil resort as that those who frequented them could never be sure of escaping detection, and consequent punishment, awarded according to the circumstances of the case. It was in this way I endeavoured to check an evil which I felt it impossible entirely to repress, except by an appeal to each individual conscience, an appeal which may often be attended with success." This is the opinion of a man of sense, who knows what law can do, what it cannot do, and what it is that can do that which law cannot do. We hear of an attempt to induce the pro-rectors who have resigned to return to their posts: we hope it will be abandoned, or that it will not be successful. The gentlemen who have resigned are very worthy and conscientious men, but they want judgment. It is to be remembered that the pro-rectors are not very many years older than a great many of the young men whom they are to watch. In the present case, they would return to office under circumstances which would give those who stand in need of their function a great advantage over them. It is more than probable that these same circumstances would prove unfavourable to the exercise of the amount of discretion which they actually possess. The University abounds in mathematicians; let them ponder this maxim:—The judgment of the old is one of the variables of which the morality of the young is a function.

THE SIXTH EXHIBITION OF THE PHOTOGRAPHIC SOCIETY IS NOW OPEN, at the Gallery of the Society of British Artists, Suffolk Street, daily from 10 till 5.

EXHIBITION OF DRAWINGS BY ALEXANDER BIDDA.—The Walling-Place of the Jews, Maronite Priest expounding the Scriptures under the Cedars of Lebanon, Moslems at Prayer, The Return from Mecca, and Bahai-Basques in the Guard-Room.—NOW ON VIEW at the FRENCH GALLERY, 121, Pall Mall.—Admission, One Shilling. Open from Ten till Five.

MR. ALBERT SMITH'S CHINA IS OPEN every Evening (including Saturday) at Eight, and Tuesday, Thursday, and Saturday Afternoons at Three o'clock.—Stalls, numbered and reserved, which can be taken in advance from the Plan at the Egyptian Hall, every day from 11 to 4, without any extra charge, 3s.; Area, 2s.; Gallery, 1s.

ROYAL GALLERY OF ILLUSTRATION, 14, Regent Street, EVERY EVENING.—Brower's Magnificent PANORAMA of the MAMMOTH CAVE OF KENTUCKY, the largest and most beautiful Cave in the world. THE FALLS OF NIAGARA, in SUMMER and WINTER. THE NIAGARA RIVER, Lakes ONTARIO and ERIE. THE NATURAL BRIDGE OF VIRGINIA, 215 feet in height, 85 feet wide, and 93 feet long.—The Grand PRAIRIES of ILLINOIS. The scene of a prairie on fire is beautiful beyond description. Many of the nobility, clergy, and gentry of England have seen the Panorama, and have accorded to it their most unqualified approbation. An interesting and descriptive Lecture will be given during the Exhibition. Vocal and Instrumental Music by Misses Agnes Houch.—Doors open at Half-past Seven o'clock; Carriages rise at Eight. Carriages may be ordered for Ten o'clock.—Admission, Stalls, 3s.; Unreserved Seats, 2s. and 1s. Children Half-price to Stalls and Gallery, 1s. Box-office open, where Reserved Seats may be secured from Twelve till Four daily.

Morning Performance on Saturday, at Three o'clock.

BARNUM.—THREE ALTERNATE SATURDAYS, at ST. JAMES'S HALL.—Saturday Evening, Feb. 12; Saturday, Feb. 26; and Saturday, March 12. The continued application for Tickets to Mr. Barnum's Entertainment on "MONEY MAKING AND HUMBUG," compels the announcement of the above arrangement.—Open at Seven, commence at Eight. Carriages a Quarter to Ten.—Stalls, 2s.; Gallery, 2s.; Body of Hall and Gallery, 1s. Places secured without extra charge, at Chappell's, Mitchell's, Cramer & Beale's, Julien's, Keith's, &c., Cheapside, and the Hall.

ROYAL POLYTECHNIC INSTITUTION.—Patron, H.R. HIGHNESS THE PRINCE CONSORT.—IMPORTANT NOVELTY: the ITALIAN SALAMANDER, Signor BUONO CORE, WALKING IN THE MIDST OF FLAMES, uninjured, in his Patented Prepared Dress.—Last week of CHILDREN'S PLANTASMAGORIA.—DISSOLVING VIEWS OF DON QUIXOTE.—LECTURES ON CHEMISTRY, NATURAL PHILOSOPHY, MOTIENS PHOTOGENIC LIGHT, MUSIC, &c.—HARRY PERFORMANCES by Misses Agnes Houch, &c.—MADRI. GALS, &c., by the ST. GEORGE'S CHOIR. Managing Director—R. L. LONGBOTTOM, Esq.

DR. KAHN'S ANATOMICAL MUSEUM, 3, Titchbourne Street, opposite the Haymarket. Open Daily (for Gentlemen only).—Lectures at Three, Half-past Four, and Eight o'clock, on important and interesting topics in connection with Anatomy, Physiology, and Pathology (vide Programmes). Admission, 1s.—Dr. Kahn's 'Nine Lectures on the Philosophy of Marriage,' &c., sent post free, direct from the Author, on the receipt of twelve stamps.

## SCIENCE

### SOCIETIES.

ROYAL.—Jan. 20.—Sir B. Brodie, Bart., President, in the chair.—The Lord Bishop of London was proposed for election at the next meeting of the Society.—The following papers were read:—"On Ozone," by Dr. Andrews.—"Observations on Ice made by Mr. Walker, Surgeon attached to Lady Franklin's Private Arctic Expedition."—"Experiments on Respiration," by Dr. Edward Smith. This communication was illustrated by the

apparatus used for making the experiments, and by a great number of diagrams.

GEOGRAPHICAL.—Jan. 24.—Sir Roderick I. Murchison, President, in the chair.—Major H. I. Thuillier, Capt. T. G. Montgomerie, D. Naumy, T. G. Robinson, J. Walker, D. G. Robinson, T. C. S. Williams, Major W. S. Sherwill, Capt. T. A. R. Spratt, R.N., Capt. A. Blakeley, R.A., Lieut. J. Townsend, R.N., H. S. Freeman, Rev. A. Mackay, C. A. Duckett, H. Healey, T. C. Janson, T. A. Thompson, and A. Vesey, were elected Fellows.—The papers read were:—"Journey in Mexico," by Charles Sevin, Esq.—"Reports from Capt. Burton and Speke, of the East African Expedition, on their discovery of Lake Ugji, &c., with route-maps. These enterprising officers had left the shores of Lake Ugji in the month of May last, and halted at the main dépôt of Arab trade, Unyanyembe, whence Capt. Speke purposed proceeding to the Ukerewa Lake, of which the Arabs give grand accounts, twelve or fifteen days' marches north. If successful in this, they will be enabled to bring home authentic details of the four great waters which drain Eastern Central Africa, namely, the Nyassa, the Chiwa, the Ugji and the Ukerewa Lakes. On Capt. Speke's return, both will repair to the east coast, which they hoped to reach in December. The explorers had encountered numerous and fearful difficulties, and suffered severely from the unhealthiness of the country, and other causes. All their asses, thirty in number, had died. Many of the native attendants had deserted them; and, but for the kind and generous assistance of the French consul at Zanzibar, M. Ladislas Cochet, who, after Col. Hamerton's unfortunate decease, proved himself an active and energetic friend, they would have been unable to proceed. "Still," they write, "we are slowly improving, and the thought of finishing our labours with, what we hope will be considered, most valuable results (the source of the Nile), has much diminished the terrible wear and tear of mind caused by wants during our journey westwards."

GEOLOGICAL.—Jan. 19.—Prof. J. Phillips, President, in the chair.—J. Cavafy, W. Whitaker, and T. W. Atkinson, Esqs., were elected Fellows.—The following communications were read:—"On the Gold-field of Ballaarat, Victoria," by H. Rosales, Esq.—"Description of a New Species of Cephalaspis (*C. Asterolepis*) from the Old Red Sandstone of the neighbourhood of Ludlow," by John Harley, Esq.

ASIATIC.—Jan. 22.—Colonel Sykes, M.P., President, in the chair.—Edmund Calvert and William de Normann, Esqs., were elected non-resident Members.—Sir Henry Rawlinson exhibited a cast of an ancient Hymyaritic inscription from a bronze tablet, found in the neighbourhood of Sana, a transcript and version of which he read to the meeting, and promised a paper on the subject for the Society's Journal. Sir Henry also read a letter which accompanied the inscription, the writer of which informs him that a large number of similar inscriptions on bronze exist at the same place, and that he hopes to be able to obtain casts of them.—The Rev. J. Edkins, of Shanghai, read a paper entitled, "A Sketch of Buddhist Mythology, as represented in a Chinese Sheet-Tract." This sheet contains a series of more than 130 pictorial sketches, illustrative of the successive stages through which the disciple passes from hell, the lowest of the six states embraced in the Metempsychosis, to the point of perfect perception, when he becomes equal to the highest Bodhisattvas. Round the figure, and on the margin of the sheet, are descriptive notes of the various states represented by the figures. The tract constitutes a sort of 'Pilgrim's Progress.' At the foot of the sheet are seen, next to the Avichi Naraka and other hells, representations of the animal stage, the state of Pretas, of Auras, of men, and of Devas. Among the Devas are figures of Brahma, Indra, Sakra, and other Hindú divinities. The disciple passes, step by step, through these states, till he takes his place among the immediate followers of Buddha. After passing beyond the condition of Devas, there are four ranks through which



he must proceed on the path to the *Nirvana*. But these ranks are very minutely subdivided. In Buddhist metaphysics great use is made of number. There are ten degrees of faith, ten of confirmation, &c. This extended use of number assisted the Chinese writer in describing pictorially the successive crises in the Buddhist interior life. Among these scenes a life of Buddha is introduced, from the time he left his father's palace, till he entered into the *Nirvana*. Most of the higher personages are seated on the lotus, an honour not given to the Devas of the popular Hindd mythology. The means for progress in the path of perfection are found in attention to the mind itself,—in Chinese *Sin* (mind) figured at the top of the entire series,—and in the constant use of the invocation, "Namo amitabho Buddha." Many of the highest personages represented in this tract, although only intended as signs of ideas, or mental states, have come to be popularly adored as divinities. They might therefore be called a new Pantheon, elevated above the ordinary Hindd Pantheon; and they are revered as such by the inhabitants of Buddhist countries.—Prof. Wilson continued the reading of his notes 'On the Memoirs of the Chinese Traveller, Hiouen Thsang.'

**SOCIETY OF ANTIQUARIES.**—Jan. 20.—The Earl Stanhope, President, in the chair.—The President nominated the auditors for the accounts of the past year.—Mr. Gerstenberg exhibited gold ornaments, found near Quito.—The Director exhibited two daggers found in the Thames; also a sepulchral brass from the church of Berkhamstead.—The Secretary exhibited and read descriptions of several Anglo-Saxon relics.—Mr. Howard exhibited a curious calendar on vellum, ranging from 1286 to 1817.—Mr. John Williams read 'Remarks on a Passage in the Saxon Chronicle.'

**STATISTICAL.**—Jan. 18.—Colonel Sykes, V.P., M.P., in the chair.—Thomas Devas, Esq., was elected a Fellow of the Society.—Mr. Chadwick read a paper 'On the Statistical Evidence of the Results of Competition for Whole Fields of Service.'

**ZOOLOGICAL.**—Jan. 25.—Mr. E. W. H. Holdsworth in the chair.—The Secretary read a paper, by Mr. R. F. Tones, containing descriptions of six undescribed species of bats. He characterized them under the following names:—*Scotophilus microdon*, *S. Darwini*, *Vespertilio caliginosus*, *V. sericeus*, *Phyllorhina aurita*, and *Embalonura fuliginosa*.—The Secretary also read a paper, by Mr. Sclater, with descriptions of some new species of the American family Tyrannidae, which he named as follows:—*Attila citreiventris*, *Myiodynastes luteiventris*, *M. nobilis*, *Contopus mesoleucus*, *C. sordidulus*, *Mitrophorus phaeocercus* and *Micnotes assimilis*.—The Secretary next read a paper, by Dr. Bennett, of Sydney, 'On the Habits of the *Mycteria Australis*, or New Holland Jabiru.' The specimen from which these notes had been made was brought alive to Sydney from Port Macquarie, and purchased by Dr. Bennett, who considered that a few observations on the habits of a bird so little known would be interesting to the Society.—Mr. T. J. Moore, Keeper of the Derby Museum, communicated a paper containing a list of mammals and birds collected in 1855-6, by Mr. Joseph Leyland, of Liverpool, in Honduras, Belize and Guatemala.—A paper 'On a Species of *Eolis* and a New Species of *Lomanotus*, with a Description of *Eolis carulea* of Montagu,' by Mr. William Thompson, of Weymouth, was next read. The following are the names of the new species:—*Eolis Adelaidei* and *Lomanotus Portlandia*.

**METEOROLOGICAL.**—Jan. 19.—R. D. Thomson, Esq., M.D., in the chair.—J. P. Harrison, Esq., and the Rev. J. Woolley were elected Members.—The following papers were read:—'Medical Meteorology and Atmospheric Ozone,' by Dr. Moffatt, as based on observations taken at Hawarden during a period of six years. Dr. Moffatt stated that a slip of paper, prepared with iodide of potassium and starch, becomes brown when exposed to the action of the air; that if the brown slip be allowed to remain exposed it will lose its colour; that a simi-

lar slip suspended over a cesspool does not become brown; and that a brown slip suspended over the same cesspool loses its colour. Slips of test-paper were exhibited showing these changes. In these results, the author observes, there are proofs of three distinct agents: one, ozone, which decomposes the iodide of potassium; the iodine being set at liberty produces the brown colour. The second, sulphuretted hydrogen; the hydrogen of which removes the brown colour by combining with the iodine, and forming hydriodic acid. The third, incompletely oxidized substances; the products of the decomposition of animal and vegetable matter, which are more easily oxidable than the iodide of potassium. The test-papers, however, Dr. Moffatt observes, do not always remain colourless over cesspools, nor is the brown colour invariably removed by their products; for he has often seen them become brown, and also retain their colour while so exposed. He thinks these alternations in colour depend entirely upon the relative quantities of ozone and the products of decomposition, the quantities varying with the degree of temperature of the air, the season of the year, and the state of the weather generally. As the products of putrefaction and combustion are formed at the earth's surface, Dr. Moffatt concludes that the quantity of oxidable matter must be greatest in the lowest strata of the air; and that, consequently, the quantity of ozone must *there* be at its minimum,—or, in other words, that the quantity of ozone ought to increase with the degree of elevation. This he shows to be the case, by tables formed from results deduced from ozone observations taken at fifteen different stations, varying from a mean height of 6 to 600 feet above the level of the sea. The stations were in three sets, extending thirty miles along a tidal river, and at a mean distance of eight miles inland. It also appears from these observations that the mean daily quantity of ozone diminishes at the inland stations, and that it is greater in open country than in towns and villages. He remarked, that similar results were obtained by Mr. Glaisher in his investigations of the meteorology of London during the cholera epidemic of 1854. Dr. Moffatt next observes, that a current of air passing over a locality charged with the products of decomposition will be that of the minimum of ozone; and another proceeding from a locality in which these products are not in sufficient quantity to take up the ozonized air will be that of the maximum of ozone. That in places where the air is stagnant, and during calms, ozone will also be at its minimum. He proceeded to show that as the north current, according to the rotatory theory of the wind, is the lower stratum of the air in motion, and blows over the earth's surface, it ought to be that of the minimum of ozone; and as the south is the higher air in motion, it ought to be the maximum of ozone current. From tabulated results, he showed that such was the case; and continued to observe, that as the north wind was that of high, and the south that of low barometer readings, ozone periods invariably terminated by increasing readings of the barometer, and as frequently commenced by decreasing readings of that instrument. The quantity of ozone is small during calms; but during falls of snow and at the commencement of thaws, with drizzle, it is often in great quantity when the air is quite still. This, Dr. Moffatt believes, is owing to the snow-flakes bringing down the ozonized air; and the setting in of the warm south or ozoniferous current, which, as it advances, gradually absorbs the cold lower stratum of air. Dr. Moffatt next proceeds to state that those two chief currents in these latitudes are as different in a medical as a meteorological sense, and by tables shows that the maximum of deaths takes place with the minimum of ozone, *i. e.* in the lowest stratum of the air, and with the north current, and that the numbers decrease with increase of height and ozone, and with the south wind, which is the maximum of ozone current; and that while the north wind is that of maximum of deaths, the south wind is that of the maximum of diseases. The author is induced to believe that the north current produces its effects by being the vehicle of the poisonous substances formed at the earth's surface, while the south current is the cause of those diseases commonly attributed to the vicissitudes of

the weather. In proof of the influence of the south current upon health, he adduces the fact, that 10,747 of the 15,840 grains exhaled by the skin in twenty-four hours are organic matter; and that when the skin is unable to perform its functions these are removed by the kidneys; and by a long series of experiments he has shown that these organs remove eighty-four grains more daily when the wind is in south than when it is in north points, and 263 grains more daily when the wind is in those points in which the currents change from north to south most frequently, *viz.* the south-east and north-west. Dr. Moffatt observes, that while the two chief currents of the atmosphere in these latitudes have each their peculiarities, the calm has also its peculiar medico-meteorological condition, and remarked that the north may be said to be the "death current," the south that of "sporadic diseases"; but that the calm is essentially the epidemic condition. He then proceeds to describe the chief meteorological features of the calm, such as remarkably high readings of the barometer, the prevalence of haze, and the absence of ozone. Dr. Moffatt attributes the deadly effects of the calm to the concentration of a poison that is formed during the decomposition of animal and vegetable substances, by an incomplete oxidation of their hydrogen and carbon; and believes that ozone, by affording oxygen to these, converts them into innocuous compounds. This oxidation, he thinks, is the cause of the dissipation of ozone. The rapid bleaching of the brown papers during the calm, he thinks, is owing to the accumulation of sulphuretted hydrogen. From careful observations of the effects of the calm at every opportunity, he believes that it is favourable to the development of fever in all its forms; and he is of opinion, that whether fever or cholera will prevail, depends on the degree of concentration of the poison,—and, in support of this opinion, states that he has seen an epidemic commence with scarlatina, run into typhus, and terminate in a disease of choleraic type, rapidly decline after cleansing and draining. We have no power over the winds, continues Dr. Moffatt, but he believes that if a south, or ozoniferous current, could be directed into "fever nests," or into cholera localities, these diseases would vanish; and, in proof of the correctness of this opinion, mentions that cholera declined at Newcastle in 1853, and in London in 1854, after the setting in of the ozoniferous current; and that he had previously, from such belief, requested meteorologists to watch the effects of that current upon the epidemic at these places.

'On some of the Atmospheric Conditions favourable to the Development of Ozone, as deduced from Observations taken at Little Bridy, Dorset,' by H. S. Eaton, Esq. The author stated that the object of his paper was simply to endeavour to show the close and direct relation which the amount of ozone bears to that of rain and cloud. After describing the position where the observations were taken, and giving some particulars of the locality, Mr. Eaton clearly showed, by means of tables, the relative distribution of ozone, cloud and rain, for each point in the compass, as deduced from the observations taken at Little Bridy, from February 20, 1857, to November 6, 1858. By these it was clearly seen that ozone was prevalent to the largest extent when the direction of the wind was between the south and west points of the compass, and when the amounts of rain and cloud were greatest; and that the least amount of ozone was coincident with winds having a northerly and easterly direction, and with the least amounts of cloud and rain.

**ETHNOLOGICAL.**—Jan. 19.—Dr. Hodgkin in the chair.—The Hon. Secretary read a paper, 'On the Popular Poetry of the Maori,' by W. B. Baker, Esq., of Auckland, New Zealand.—Mr. Baker described at some length the forms and peculiar characteristics of Maori poetry, both ancient and modern. The first and most important class of these popular compositions are the historical songs, which are numerous among the New Zealanders, and contain the old traditions of the race. One of the oldest of these, of which Mr. Baker gave an abstract, describes Hau, one of the leaders of the primitive settlers, giving names to the different localities in the island, as he discovered them while



engaged in the pursuit of his fugitive wife, Wairaka. The next in antiquity is a very favourite *waiata aroha*, or love song, composed by a young woman, who, though she had fixed her affections on one young chief, was betrothed by her parents to another. Such love songs, as well as poetical addresses to persons who are absent or dead, are very common among the New Zealanders. Another very popular composition is the *tangi*, or lament, of which Mr. Baker gave some touching examples. War songs also are common. One of the *tangi* introduced by way of illustration is interesting from the fact of its composer having been a young woman who was given by her father to a young chief in return for a musket with which the latter had presented him, and which was the first weapon of this description introduced into the upper Waikato district. It also refers to the practice of separation by water, which was resorted to by sorrowing wives to sever or terminate the grief they experienced during the absence of their lords.—

Calm, clear, and breathless was the sky,  
When rowed, in wild and martial state,  
Thy squadron, Kiri, on the placid lake.  
Mine eyes behold the sun-beams flash  
Fitful upon thy musket butt;  
Thine, Hira, famed for valorous deeds.  
Yet think not, Mimi, that I'll weep,  
Like captive for his distant home,  
Lone and dejected in my house;  
For I will to the priest repair,  
That sacred rite and potent charm  
May sever with resistless power  
The love that binds my aching heart,  
And falls in tear-drops to the ground.

This ceremony of severing the tie of affection was performed in the following manner. The priest, accompanied by the person afflicted with inconsolable grief, went down to a running stream, taking some red ochre and oil in his hand. He then carefully mixed the oil and ochre with water; with these he damped the eyes and breast of his patient, repeating a *karakia*, or prayer, with each act. He then caused the patient to stand on hillocks which had been piled up with his hands, and smiting the water with his staff, repeated the *karakia* of separation. The Maori have also their humorous poetry, which, Mr. Baker says, is often very witty, but would generally be unintelligible in a translation. The example he gave is certainly a singular one. It was one of the most popular native compositions during the last year, and was, he says, pretty generally believed to be true. A Maori sailor, on his return from England, informed his friends that an English sailor named Haki—i. e., Jacky—was possessed of such enormous wealth that the Queen of England fell desperately in love with him, but he refused to marry her. Finding him inexorable, in a fit of mingled rage, disappointment, and jealousy, she climbed to the top of the mast of one of her largest frigates, sang the following words, and cast herself headlong into the sea, uttering the last exclamation as the waters closed around her!—

Wherefore, O Jacky, should I repine  
For the gold that maketh all things  
White, and clears all filth away?  
Wait, O Jacky, let me weep,  
Though perplexed by many evils,  
For the cloud uprising yonder,—  
Image 'tis of my lov'd father.  
How I climb the topmost height  
Of the tall and slender mast,  
Whence to cast myself down headlong,  
That I may be "dinner's ready"  
For the fishes of the ocean.—Hailo!

—In the discussion on this paper, Admiral FitzRoy gave an account of the New Zealanders and their ethnological characteristics and traditions from his own observations.—The Rev. W. Ellis made some interesting remarks on the poetry of the Polynesian islanders in general, and especially on that of the natives of the Sandwich Islands, of which he gave some examples, and made a comparison between it and that of the Maori.—Mr. Crawford stated his own opinions as to the origin of the inhabitants of the different groups of the islands of the Pacific Ocean.

**PHILOLOGICAL.**—Jan. 18.—Prof. Malden in the chair.—H. H. Gibbs, Esq., B. Smith, Esq., the Rev. G. Small, and the Rev. A. Creak, were elected Members.—The papers read were:—'On Words derived from the Latin *Capra* as the Name

of a Catapult or Battering-Engine,' by H. Wedgwood, Esq.—'On the Word *Αἰθρῶς*,' by Prof. De Morgan.

Jan. 27.—The Very Rev. the Dean of Westminster in the chair.—Mr. Trübner was elected a Member.—The papers read were:—'On the Verb *To Be*,' by Prof. Goldsticker.—'On the Verbal Affixes in Hungarian,' by F. Pulszky, Esq.

**SOCIETY OF ARTS.**—Jan. 26.—J. A. Nicholas, Esq., in the chair.—Mr. P. Graham introduced, for discussion, the Report of the Committee appointed by the Society to consider the subject of a Small Parcels' Post.

#### MEETINGS FOR THE ENSUING WEEK.

- MON.** Institute of Actuaries, 7.—'On the Probabilities of Marriage as affecting the Calculation of Premiums for Assurance against Issues,' by Mr. Day.  
**TUES.** Institution of Civil Engineers, 8.—Continued discussion upon Mr. Scott's paper, 'On a Breakwater at the Port of Rhyll,' &c.  
—Photographic, 8.—Anniversary.  
—Royal Institution, 3.—'On Fossil Mammals,' by Prof. Owen.  
**WED.** Society of Arts, 8.  
—Royal Society of Literature, 8.  
—Geological, 8.—'On the Formation of Volcanos and Craters,' by Mr. Scrope.  
**THURS.** Zoological, 3.—General.  
—Royal Academy, 8.—'Architecture,' by Prof. Smirke.  
—Linnean, 8.—'Notes on British Botany, continued—Geographical Distribution,' by Mr. Bentham.  
—Artists and Amateurs' Conversations, 8.  
—Royal, 8.—'On Platinized Graphite Batteries,' by Mr. Walker.—'On the Aquiferous and Orisidial Systems in the Lamellibranchiate Mollusca,' by Dr. Rolleston.—'On the Action of Food upon the Respiration,' by Dr. Smith.  
—Society of Antiquaries, 8.  
—Royal Institution, 3.—'On the Force of Gravity,' by Prof. Tyndall.  
**FRI.** Archaeological Institute, 4.  
**SAT.** Asiatic Society, 8.—'On the Gorilla,' by Prof. Owen.  
—Royal Institution, 3.—'On Organic Chemistry,' by Dr. Miller.

#### FINE ARTS

*Proverbs; with Pictures.* By Charles H. Bennett. (Chapman & Hall.)

Mr. Bennett, the clever and fanciful caricaturist who gave us the 'Shadows,' is now, like the Dr. Caius of Shakespeare, the man who gives us "our pro-verbs and our no-verbs." The proverbs are funny enough, but are not, we must inform our ecclesiastical readers, the proverbs of Solomon, or of Mr. Martin Tupper.

The book, which is a selection of proverbs illustrated by punning caricatures, though of a fun sometimes a little super-subtle and over-strained, is playful and fantastic enough, as we might expect from the title-page, representing Time dressed as a lozenge harlequin, his hour-glass dangling from him by a string, dancing on the globe, with the motto below, "patch grief with proverbs." About a few of them there is quite a Tom Hood depth; and about all a certain quiet, oily humour, which, though wiry and sometimes attenuated, is well worthy a larger publicity than any home-circle, however large. The very way in which the legends are written is characteristic of the nimble-witted artist;—slender, clear, tall, and quaint are the characters, and wonderful the Gordian double-thong whip-knots in which Mr. Bennett ties his flourishes. There is something pleasant, too, in the drollery of inserting each half-dozen or so illustrations in double columns of fine, rather overfine, steel-engravings upon a supposed sheet of paper, over which, or behind which, queer showmen, characters, or mischievous goblins are supposed to haunt. Sometimes a wiry-legged sprite pokes his clawing-leg through the paper, hanging on by its ledges. Sometimes the yard of nose of a Professor Slawkenburgius hooks over its margin. Here an artful dodger, with greasy side-curls, knotted "fogle," and dangerous bluejean, leans upon the top; there a suffering, fat churchwarden rests his glass on it, and sways his eloquent pipe;—in one place, a hideous, sour-faced constable orders a clown-headed snail to "move on"; in another place, a fat Chinaman is leaning—dragged irresistibly backward by a hundred-weight tied to his cable of pigtail. Two goblins tickling a learned pig with straws, and an imp grinning on the bonnet of a rejoicing Mrs. Gamp, are no less admirable. We suppose that the day is long distant when caricatures will be well drawn, yet figures, although extravagant, need

not be wide or incorrect in outline. Pantomimic heads, all nose or chin, swollen-up bushy heads, or heads no larger than a pin's, have their own rules of drawing, which can no more be swerved from than if the artist were designing the Moses of Michael-Angelo, or the Archangel Raphael. Mr. Bennett's shading is only that sort of scrimmaging light and dark which really means nothing but ignorance,—and which is not nature but mere black-and-white hap-hazard. There is no more play for humour, without a knowledge of all the possible expression of lines, than there is for eloquence in a man who has but one idea. This want of power and certainty in drawing was one of Mr. Cruikshank's irremediable weaknesses and hindrances. The conquest over it was what turned Hogarth from a low ephemeral humourist into an immortal satirist. The want of it, we hope, Mr. Bennett, with all his fun and talent, will not allow to become chronic. Once let him get victoriously successful, and surrounded by the applauders that always follow the certainty of success, and he will find that he will never have the self-denial and humility to learn severe drawing.

Mr. Bennett's sketches are of a very mixed kind; many are mere playful quibbles, as 'He has put his foot in it'—which is no proverb at all, by-the-by—represented by a cow at a picnic putting her foot into a pigeon-pie; or, 'Time tries all,' represented by Time, as an old *bon-vivant*, tasting a round of bottles. These, of course, are mere jokes on proverbs, and do not rank so high as thoughtful interpretations of proverbs, such as 'What is bred in the bone will not out of the flesh'—a scottish woman pouring gin down her spindle-legged child's throat, and matched by the same child grown up into a reeling idiotic drunkard, wallowing in liquor. In some of the vignettes Mr. Bennett goes to the original *Æsop* fable from which a saying has sprung, and simply illustrates it, as the Race of the Tortoise and Hare, to explain 'Fair and softly goes far in a day.' Of those with a moral, and of the higher kind, we should select the old epicure watering a nursery garden of crutch-trees, as a most quaint fancy, with the capital motto, 'As you sow, so you shall reap'; or, still happier, the paraphrase of La Fontaine's 'Pauvre bûcheron couvert de ramée'—the old sexton praying the skeleton shadow of Death to save him, with the choice legend below it, 'The nearer the bone, the sweeter the meat.' Of the smaller class of fancies, pretty and playful, this book runs over. There is Cupid fishing for little doll women, who struggle on his hook; the pot and kettle quarrelling on the bath-and-washhouse question; pigs making faces at each other; suspicious pies running off on dogs' legs, or standing up and barking at the aldermanic carver; a sentimental looking Jack taking his Jill, that the proverb says he must have; a teetotal fox looking up wistfully at the gilt grapes on a wayside public-house; an inquiring cat looking at a frightened long-nosed king, and such humorous delectations. Amongst the plagiarisms—for even caricaturists plagiarize—we find Sheridan's old joke of the valet, who complains of the insolence of superiors to inferiors, and instantly kicks Fag for hanging about doing nothing, and one of that mad young genius Eugène Doré's Rabelaisian illustrations, which are too good and well known to be suitable for borrowing. There is great fun, unparagiarized fun, in the 'Better bend the neck than bruise the forehead'—a stiff-necked, woodcock-nosed flunkey, in the dicky of a barouche, whose head is cut off by the edge of a railway arch; much drollery in the ticket-of-leave artful dodger looking contemptively at the long rows of boots in an inn-yard, beginning with a farmer's tops and ending with a wooden leg; much pathos in the sot drinking and the sot begging, both lit by life's candle, stuck in the neck of a bottle, spluttering and spluttering there, as if in protest. The garnishing of these are the large-handed goblins, leaving black impressions of their hands on respectable elderly gentlemen's backs—devils sitting for their portraits—imps fishing in hour-glasses, or baiting their hooks (*vide* Præd's 'Red Fisherman,' Mr. Bennett) with purses, hearts and fat joints—little black sprites, busy picking holes in snug men's coats, or inside idle men's brains. As for the

Cupids, they swarm in these funny pages—riding on legs of mutton—playing at love—selling hearts to each other—turning mendicants, and indeed in all the disguises Amorini can assume. In giving vegetable and animal life an appropriate human form, Mr. Bennett is as ingenious as La Fontaine. The spruce onion becomes quite a dandy, the rolling-stone a hopeless vagabond, the musical jackass a debating-club orator—always ready, always loud, always empty. As for his purses, they strut and swell and have such strange sky-terrier Scotch faces that we really begin to reproach ourselves for never having observed their physiognomies before. The swollen proud purse, in 'Might is right,' who drags along by the tassel hair the empty purse, is inimitable. 'It is never too late to mend,' a string of hopelessly patched Capt. Cattle breeches, is no bad perversion of the common-place catch-penny morality of a well-known book-title. With a little more skill and exactness in drawing, Mr. Bennett will, or we are much mistaken, become a first-rate physiognomist and caricaturist. His scolding wives, artful speculators and complacent fools are not unworthy of Cruikshank.

**FINE-ART GOSSIP.**—M. Théophile Silvestre, a French gentleman who, as our readers will remember, is now in this country on a mission from the French Government for the purpose of studying English Art, made a remark at a meeting of the Royal Institute of British Architects, held on Monday evening last, which we should like to see explained more precisely. Speaking of the French Minister of State, he said "His Excellency has authorized me, in his name, to invite English artists to send their works to the next Exhibition, which will take place in Paris in April of the present year. Assuredly, gentlemen, that Exhibition will furnish remarkable specimens of British Art, and I am sure that His Excellency the Minister of State is anxious that they shall be brought to the notice of the Emperor, and he will do his utmost to cause His Majesty to make choice of some of them." Are we to understand by this that English artists are invited to send their pictures to the yearly exhibition at the Louvre? If so, are they expected to send over to Paris their new pictures? If so, we think the invitation—or perhaps we should say the proffered advantages of Imperial patronage—somewhat illusive. New English pictures very naturally prefer the walls of the Royal Academy to any foreign show-room—and no work likely to get a good place in Trafalgar Square in May will try its chances in the Place Carrousel in April. What may remain? A representation of English Art unworthy of the country of Turner and Reynolds in conflict of pretension with a whole year's production of the Art of France. This prospect is assuredly not pleasant.

Messrs. Blackie & Son have just published a portrait of Burns, at whose posthumous coronation London has been so generously busy during the past week, washing down his name with frequent libations of Atholl brose and cock-a-leekie. It is engraved in stipple, in a finished way, by William Holl, and is taken from a not very well-known picture by Archibald Skirving, an eccentric portrait painter of Edinburgh, at the close of the last century. It was pronounced by the peasant-poet's friends the most characteristic likeness extant. His eulogists claim for it that it preserves more of that lamping eye and those massive features than other efforts. Scott, who once saw Burns, capped him in a quotation from Langhorne, and was smiled at approvingly, always thought Nasmyth's picture gave the features diminished "as if seen in perspective" (at a distance?), and complained that no portrait (perhaps including Skirving's) made the features massive enough. Skirving often spent evenings with the poet while at Edinburgh, and must have seen his face in love, anger, and drink, sunshine and storm. Skirving had, too, a manly, vigorous and independent soul, and was likely enough to have often sung with his friend—

I hae a guid braid sword,  
I'll tak duntis frae naeboddy.

The Skirving drawing is nearly the size of life,

and is executed in red crayons on tinted paper. It is free and apparently slight, but still highly finished. The touch is delicate,—the treatment broad, yet transparent and simple. The lower part of the bust is added (we think very injudiciously) from the Nasmyth portrait. It conveys a good impression of the poet's clear, bold, frank eye, his rather short strong nose, his earnest, manly mouth, and the general dignity and suavity of his whole physiognomy.

Messrs. Hogarth have just published an Anti-Puseyite series of caricatures, which they entitle 'Mock and Real Turtle,' and which Mr. Vincent Brooks has cleverly lithographed—imitating the dashing penmanship of the original. We have nothing to do with the party feeling that gives them bitterness; but we must allow them to be keen-cutting blows at bigotry, hypocrisy, and fanaticism, and not devoid of sarcasm and thought. Most cleverly are the lean, long-coated curates contrasted with the black-hooded cassocked priests,—the lean, peaked faces, with the strong mouths and full cheeks of the Spanish Jesuits, with their broad-leaved hats and long gowns buttoned down the front. The Maynooth students, just after ordination, are strikingly sketched, with their stiff collars, queer low-bred hats, and padded-up greatcoats, their mean faces, sensual, cunning, owl and hawkish. There is admirable drawing, too, and a chameleon power of expression in the view of those new converts choosing their patron saints; the little lean men's stupid open mouths, and unreasoning, wondering, arched eyebrows, are as ridiculous as the goggling physiognomies of St. Francis and St. Christopher. No tinsel garnishing of the foreign chapels is forgotten,—not the red, pin-cushion heart stuck with seven swords,—not the tawdry flowers in the glass cases,—not the holy water, with the hearth-broom sprinkler,—not the yellow lamps, or the bells, or censers,—not even the winking Madonna, with the umbrella crown. The satirist has forgotten no folly of fanaticism, especially not the silly simper of exultation at sham miracles, or the peering eyes, large fleshy nose, pea-hole mouth, and retreating forehead of the credulous pervert, nor the cat-like side glance of the sham relic-maker; the humble, veiled eye and introspective look of the gullied worshippers are more-overlooked with biting humour. Perhaps the monks are a little too truculent, sinister, and devilish; but, then, we cannot expect truth from a partizan. Perhaps the perverts are a little too pinched and wrung, and miserably unhappy; but, then, they are drawn by a clever enemy, not a photographer—by one who despises their half-shut eyes, unhappy mouths, sleepy, illogical eyes, and self-mortifying aspect,—who looks upon them, in fact, as little *homunculi*, who have surrendered themselves, body and soul, to knavish cheats, who rule them, and act as spies upon them, and who gull them with spurious miracles and dubious relics. At the end, we see the perverts imprisoned in cells, lamenting their rash vows, degraded to servile services, laughed at by insolent superiors, and deprived of all communication with the happy, external world.

#### MUSIC AND THE DRAMA

SACRED HARMONIC SOCIETY, Exeter Hall.—Conductor, MR. COSTA.—THURSDAY NEXT, February 3, (being the Fiftieth Anniversary of the Birth of the Composer), Mendelssohn's *ELIJAH*. Principal Vocalists: Madame Rudersdorff, Miss Doby, Miss Palmer; Mr. Sims Reeves, Mr. Whitehouse, and Signor Belletti.—Tickets, 3s., 5s., 10s. 6d., at the Society's Office, No. 6, in Exeter Hall.

CONCERTS OF THE WEEK.—This has been a busy concert-week,—and to one feature of it we turn with particular pleasure, as in some sort justifying recommendations, which for year after year we were solitary in making—to the composers of England;—namely, to try at home when choosing a subject. The Burns Festival at the Crystal Palace—or rather the preliminary concert this day week—called into request Mr. Howard Glover's Scottish *Cantata* (in which, by the way, Mr. Wilbye Cooper distinguished himself as *solo* tenor).—The *Musical Society*, in the first of its concerts, on Wednesday, included Mr. Macfarren's 'May-Day.' Surely these things are more to the purpose than second-hand German settings of 'Fridolin,' 'Lenore,' or other exotic and remote legends of

the kind.—We are told, too, that Mr. L. Sloper's coming *Cantata* is also based on a home fancy. The perpetual recurrence to such musical works as Horsley's part-settings of English poetry,—to such more theatrical ware as Bishop's dealings with Shakespeare and Scott and Joanna Bailie,—is perhaps now beginning to tell.—Nor must it be overlooked that Mr. W. Chappell's excellent and diligently-prepared work on the melodies of this country (to which we may refer more particularly when it is completed) has done its part in directing attention to certain facts, features, peculiarities. There is a line, we are satisfied, to be traced and taken by our own people, which is neither German, Italian, nor French,—and we begin to have hope that this may be entered on,—if not to-day, tomorrow, when those who have tried to present the truth shall have given place to a younger set of artists, nurtured under a more fortunate dispensation.

So much, by way of an *English Symphony*, to a notice of the week's concert-music.—Let us now enter a little into details.—Madame Viardot is here again; and that she is here in her best spirits, and most brilliant voice, was to be heard at Monday's *Popular Concert*, at the St. James's Hall. Time and (what every singer should take to heart) unremitting study, have given this lady's organ a power and evenness which it did not possess during her first visits to this country. There was nothing of musical skill or "sacred fire" to be added.—She is now, without question, first of the first among the female singers of Europe.—While on the subject of Monday's concert, we must do our civilities by Miss Eyles, who has an agreeable *mezzo-soprano* voice, and an expressive and pleasing manner without affectation.

At an undress concert of Mr. Benedict's *Vocal Association*, the new unaccompanied "Pater Noster" of M. Meyerbeer was performed.

Whatever be thought of the necessity of the *New Musical Society*, or the possibilities of its striking out a path for itself, there can be no question as to the excellence of its first concert, given on Wednesday last, at the St. James's Hall. The matters to which we shall confine report were Signor Piatti's admirable playing of the *Violoncello Concerto*, composed for him by Herr Molique, and Mr. G. Macfarren's *Cantata*, 'May-Day,' first produced at the Bradford Festival, but in London for the first time on Wednesday. The *Cantata* gave great pleasure to the audience, and this deservedly. Three out of the four numbers it contains are true May-music; fresh, tuneful and elegant,—the *soprano solo*, with chorus, in particular. The final chorus might be retouched, or rather thinned out, to the advantage of its gaiety; being more thickly and less fancifully instrumented than we altogether like.—It is interesting to compare this work with Dr. Bennett's spring *Cantata*, as examples of two totally distinct colours in music, applied to compositions resembling one another in humour. Throughout both German influences are clearly discernible; yet the results are so different that the works might be performed in the same concert without monotony of effect. Madame Katharine Hayes appeared at this concert, in full possession of her vocal powers, with that grace of style which has made her so popular; but without having laid by that over-emphatic slackness in delivery and in *tempo*, which, "come what come may," is not real expression,—*albatra*, not silver. How curious it is to find this an almost constant characteristic of the singers from the sister country, we have observed on former occasions. Madame Hayes resumes her profession at a time when a leading *soprano* is eminently wanted, and may yet, if she will, do the state good service.

At the third concert of Mr. Henry Leslie's *Choir*, an unusual quantity of novelty was produced. *Imprimis*, a Motett by himself, for *soprano*, *contralto*, chorus, harp, and organ, in which, while its good points are many, a certain abruptness of structure, which may be found in other of his compositions, is to be deprecated, since the effect of the several movements as one succeeding another is thereby damaged. Nor is Mr. Leslie's use of the organ in accompaniment, always discreet. The *contralto solo*, in which the organ is set off by the harp, is elegant, and the combination new.—A



Part-song by Mr. F. Mori came to a period or full stop—so unvoiced is the music, and so unequal to its difficulties were the singers.—It was hardly possible to recognize the choir, which had been so charming twenty minutes before, in a Madrigal by Mr. Pearsall, and which so jovially retrieved itself directly afterwards in a rather jolly Glee (a prize Glee, by the way) by Mr. C. E. Stephens. But here again we must preach on the careless way in which our musicians study their words. The dropping in of one single voice after the other on the word "hurra!"—which demands a shout as unanimous and sharp as a piece of platoon firing—is more singular than defensible. In the second part were three sacred songs, by Herr Otto Goldschmidt, the third an Easter hymn, jubilant, fresh, yet dignified. Later came Mendelssohn's delicious 'Ave Maria,' for tenor solo, and double choir—one of the most delicious and devout pieces of Catholic music existing. The middle movement, in common time, ought, we think, to be accompanied with *violinelli* and *contrabassi*. But without these the 'Ave' contains an amount of melody and harmony, pathetic, rich, clear,—which seals it among sacred compositions of the highest class. There was, lastly, a new Part-song, by Mr. George B. Allen.—Mr. H. Leslie deserves every one's good word for his enterprise. Occasional failure, even, does less injury to the cause of music than a monotonous perfection of iteration: such (to instance) as makes us tire, with all their completeness, of the concerts of the *Conservatoire* at Paris.

LYCEUM.—On Thursday week a new three-act drama was produced at this house, for the purpose of exhibiting Madame Celeste in a new character. It is founded on M. Lamartine's story of 'Généviève,' but immediately taken from a Parisian piece, entitled 'Les Orphelines de Valneige.' The English adapter has called it 'The Sister's Sacrifice,' or, the Orphans of Valneige.' On the whole, it forms a very pleasing and pathetic performance, and affords opportunity to Madame Celeste for some of her best acting.

Perhaps the first act is the most interesting, in which the orphans are introduced keeping their humble shop as sempstresses in Valneige, and are visited by their customers—one of them the lover of Généviève—during which the gravity of the heroine and the levity of her sister Josette (Miss Julia St. George) are distinctly brought out. Another character is also revealed in neighbour Catherine (Mrs. Keeley), who is evidently envious of the impression made by Généviève on Cyprien Girard (Mr. Emery), the son of a mountain farmer, whom she describes as too proud to permit his marriage with a poor girl. A scene takes place between Cyprien and the sisters, in which the bashful timidity of the lover is most amusingly depicted by Mr. Emery. This is followed by one with the father. Old Girard (Mr. Barrett) is far from the proud ambitious man that Catherine had represented; and having put Généviève's honesty and virtue to a severe test, he woos himself the fair shopkeeper for his son; and the happiness of both seems secured. But it is not so. Josette has been forgotten in the arrangement. The Girard family will not admit her, on account of her levity and her Protestantism; and Josette pleads so strongly her mother's dying injunction, that Généviève may not insist on their separation. She sacrifices, therefore, her own happiness to her sister's. This little part of Josette was so well played by Miss St. George that much regret was felt, at the opening of the second act, that she was dead. She had been betrayed by a young soldier, and had a child,—the fact being known to none but Madame Belan (Mrs. Weston). Cyprien is now inclined to renew his courtship, but is under promise to Catherine; who selects the moment of Généviève's sorrow to acquaint her with the fact of her approaching wedding. This unfeeling conduct becomes known to Cyprien, who resolves thereupon to discard Catherine in favour of his former love. But Catherine has become aware of the contents of a letter, in which allusion is made to the birth of a child; and hastily concludes that Généviève has been guilty of indiscretion. With this she charges her to Cyprien. Again, Généviève is shown capa-

ble of a sister's sacrifice. To conceal Josette's shame, she silently accepts the imputation; and thereby a second time loses Cyprien.

But in the third act compensation is to be made, and the intriguing Catherine herself to bring about a happy *dénouement* by her repentance. Poor Généviève is reduced to want, and seeks shelter in a barn on Girard's farm. It is winter, and the scene is covered with snow. When the family rise in the morning, she is discovered by them, and at first treated as a criminal vagrant. Ultimately, Madame Belan discloses the real facts, and Généviève is taken care of. And now a bridal party assembles to do honour to the marriage of Cyprien and Catherine that very morning;—but Catherine has grown cautious, and is somewhat touched with pity also, and rightly feeling that her union with Cyprien could not be happy, invests Généviève in her bridal garments, and resigns her claim to the young farmer's hand. Great is the delight of all parties concerned, and the curtain falls on one of the most successful dramas that we have lately witnessed.

ADELPHI.—A new piece, in two acts, was produced on Monday, entitled 'The Borgias: a Legend of Stonehenge.' From the title we may gather that it is an attempt to revive the old-fashioned mechanical melo-drama; an attempt which we should scarcely have thought worth making, and the success of which must be very doubtful. A poisoned ring, an inconvenient will, ruins by moonlight, and eccentric comic business, carry us back to a state of the drama when a rude audience were satisfied with the most obvious materials of effect, and the barest skeleton of story. The hero of the piece is one *Piers Wenlock*, a determined villain, whom Mr. Webster is delighted to embody; who seeks to bribe a devoted maiden, *Mabel Darenty* (Mrs. A. Mellon), to destroy his uncle's will, by which he is disinherited, in favour of that lady's lover, on condition, however, that the latter forsakes her and marries a wealthy heiress, the daughter of a baronet. Mabel heroically refuses; and, for its better protection conceals the will in her bosom, while her hand is protected by a poisoned ring, accidentally found in the testator's cabinet. Wenlock intrigues with a Jewish creditor, by whom he contrives to procure an interview with Mabel by moonlight amidst the ruins of Stonehenge, for the purpose of frightening her into compliance. He shows the grave that has been dug for her, but in vain. At length, she proposes an oath, requiring his hand in pledge, when, of course, the poison exudes from the ring, and the villain is immediately paralyzed. Mabel is alarmed, and remains with her victim all the night. The second act concludes with the same scene at sunrise and modified by snow-drifts, where the suffering man, having learnt that Mabel has the will, meditates an assault on her, if he can recover sufficient strength, and actually fires a pistol at her. But friends are nigh to rescue her. As a last resort, Wenlock seeks to try the effect of the ring on her lover, whose hand he would clasp in sign of mutual pardon; but Mabel defeats the trick. Nothing remains, therefore, for the baffled wretch, but to utter maledictions and to die. Between the Stonehenge scenes, some interiors are presented, in which Mr. Toole, as *Tim Weasle*, a rat-catcher, in love with the maid *Cicely* (Miss Mary Keeley), is expected to make fun. Both also are introduced at a ball, Tim in the costume of a citizen's widow; Tim gets gloriously drunk, vociferates loudly, and dances vehemently. Surely, such coarse expedients as these are out of date. The drama proved long and tedious, and was received with passive acquiescence, but not with any demonstrations of applause.

MUSICAL AND DRAMATIC GOSSIP.—Mr. E. T. Smith is early in the field with his opera-programme for Drury Lane. The principal singers are, with the exception of Signori Badioli and Graziani (who secedes from the *Royal Italian Opera*) unknown in England. They are Milles, Sarcita and Elvira Brambilla, Mdlle. Vaneri (heard once last year), Mdlle. Weissner, and Madame Lemaire, Signori Mongini, Graziani (tenor), Fagotti, and Laterza; Mr. Benedicti is to conduct. The season

will commence on the 2nd of April,—and the theatre is to be decorated afresh. This has a busy and prosperous sound, provided the ladies turn out well. Signor Graziani's loss will be felt at the *Royal Italian Opera*, where the bass and baritone rank was last year the weakest part of Mr. Gye's company.—In spite of the signal success which is said to attend every artist at the *Italian Opera* in Paris, it has been found expedient there to engage yet another new *prima donna*, Madame Guerrabella, who, if we are not wrong, is an American lady.—Madame Bosio's health is said to have suffered, by the climate of Russia, so severely as seriously to interfere with her performance this winter.

The choral rehearsals of the *Sacred Harmonic Society* proceed with great spirit. That of last week was devoted to Handel's 'Solomon.' The next full concert will be in honour of Mendelssohn, and is fixed to take place on his birthday.—Another commemorative instrumental concert is to be given by Mr. Hullah, on the morning of the same day, at *St. Martin's Hall*.—We continue to receive accounts of the prosperity of choral music at Manchester. The performance of 'The Seasons,' adverted to last week, is described as having been a very fine one.—This week, on the occasion of Mozart's anniversary, a performance, exclusively devoted to that master's music, was given there. It is obviously impossible to notice these matters in detail; but the variety of their interest makes it no less impossible to pass them over.—To pass into a world of provincial music totally different, we may mention that letters from the North confirm the accounts of the success of the wandering *opéra*.

M. Sainton's comrades and friends in London (the two are synonymous) will hear with pleasure that the adage of a Prophet's honour in his own country, does not hold good in this case. After an absence of many years from France, he has been playing at the concert of the *Société des Jeunes Artistes*, in Paris, we are assured by the *Gazette Musicale*, with real and great success.—A young prodigy, M. Ketten, has been exciting attention there by his playing and compositions. We are sorry to hear this,—holding our own mistaken judgment of the deadly influences of success so gained.—M. Berlioz, who seems to have a public of his own at Baden-Baden, has been engaged by M. Bénazet, the manager of the place, to compose a three-act opera expressly for Baden.—A one-act opera, by Signor Giunti Bellini, a near relation to the early-dead Sicilian composer, was to be produced this week at the *Théâtre Lyrique*.—There, too, now that the representations of 'Le Nozze' are all but over, we shall presently be hearing of—perhaps hearing—the new 'Faust.'

There is a talk of a Handel Commemoration to be held this year at Basle.—Since M. Meyerbeer is busy at the *Opéra Comique* of Paris (having arrived at the fourth month, or thereabouts, of the rehearsal of his three-character work), there is small chance, we fear, of a realization of that interesting project which we know he was pondering,—this was the putting on the stage of Berlin one of Handel's operas by way of the Prussian contribution to this year's commemorations.

M. Auber (of all men in the world!) has been amusing himself, it is said, by scoring one of Beethoven's *Sonatas*, which is to be performed shortly at one of the concerts of the *Conservatoire*. On this there is but one comment in two words—Bad taste.—We are told of an Arab melody by Seligmann, for voice and violoncello, which is having great success in London. On this piece of news two words also will comment—Hardly true.

Herr Grillparzer, the German dramatist, has completed three new tragedies: 'Libussa,' 'Die Jüdin,' and 'Rudolf der Zweite.' It is his intention, however, not to have them represented during his lifetime,—a resolution which is difficult to understand in an author, who, in his younger years, with his 'Ahnfrau,' 'Medea,' &c. had such great success. Herr Grillparzer has just completed his sixty-eighth year.

TO CORRESPONDENTS.—J. D.—B. H.—A. E. S.—W. J. B.—W. L.—Spero—J. S.—S. D.—D. L. E.—W.—received.



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